



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

HOLLIS DANN MUSIC COURSE

EducT

5019

17.317

# FIFTH YEAR MUSIC



KARL W. GEHRKENS

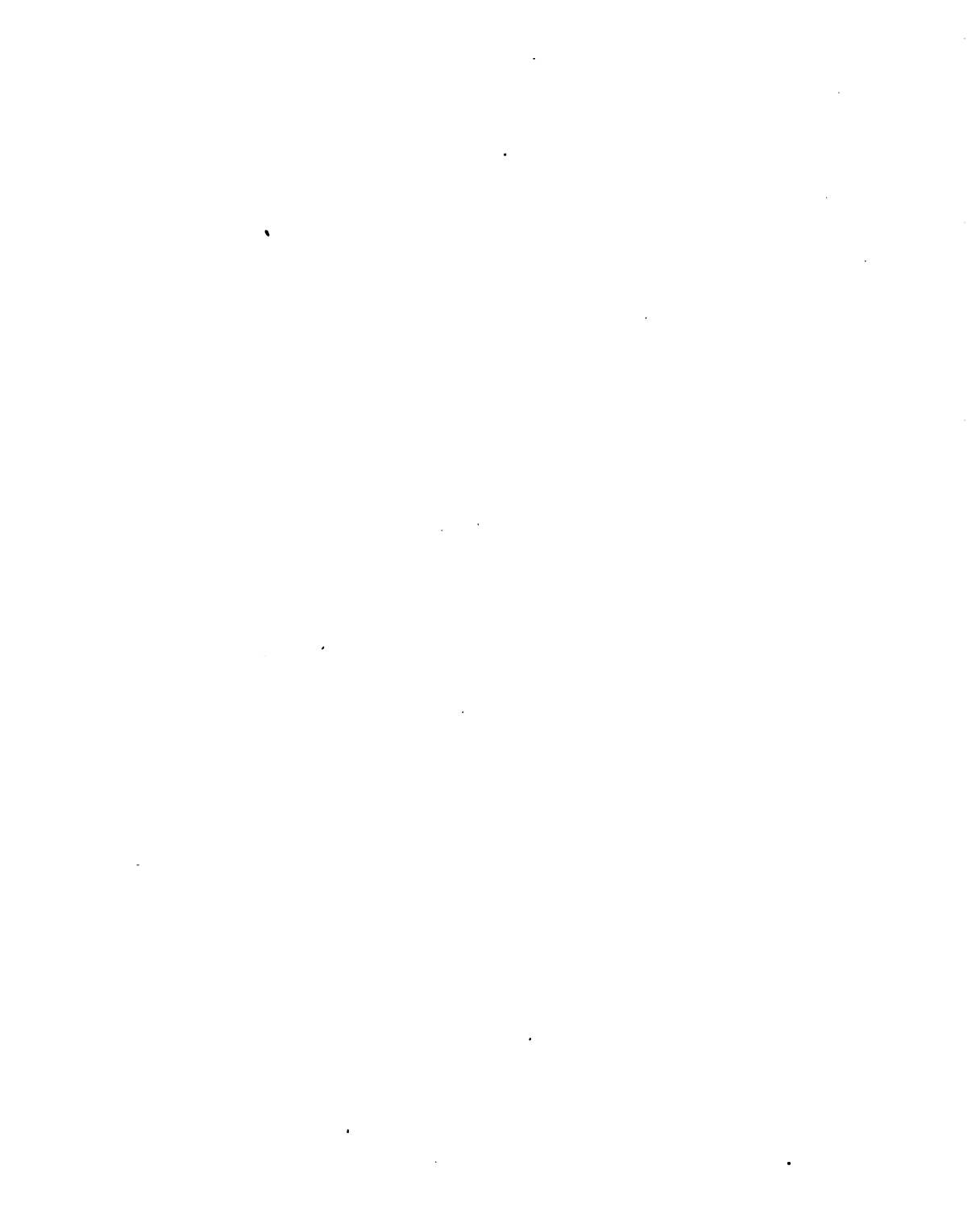
**Harvard College  
Library**



**By Exchange**



3 2044 102 782 752







BEETHOVEN IN HIS STUDY

HOLLIS DANN MUSIC COURSE

# FIFTH YEAR MUSIC

HOLLIS DANN, Mus. D.

PROFESSOR OF MUSIC, AND HEAD OF DEPARTMENT OF MUSIC  
AT CORNELL UNIVERSITY



AMERICAN BOOK COMPANY

NEW YORK

CINCINNATI

CHICAGO



Ex. 111.12.317

HARVARD COLLEGE LIBRARY

By exchange from

HARVARD COLLEGE LIBRARY

1917

COPYRIGHT, 1917  
By HOLLIS DANN


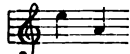
---

DANN FIFTH YEAR MUSIC




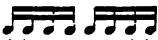

E. P. 3

## PREFACE

Music reading, like the reading of English, is possible only when the symbols convey definite thought to the reader. Hence, oral mastery of all tonal and rhythmic problems used in sight reading material should always precede the use of such material in sight singing practice. The lessons and methods of presentation are outlined in detail in the author's Complete Manual for Teachers, Book Two. Music Writing Book Number Three is especially designed for the written work of the Fifth Year.

**EYE TRAINING.** Instant recognition through the eye of intervals represented on the staff, must supplement the knowledge of intervals acquired by ear training. A pupil may know intervals aurally,  or  for example, and still be unable to recognize them on the staff fast enough to read successfully. Sufficient practice in eye training is a prime essential and is earnestly recommended.

**TONE STUDY.** Chromatic tones are treated not as new problems but as new applications of scale relations already known. The pupil is led to see that *di*, *ri*, *fi*, *si*, and *li* each has the same relation to the scale tone just above as *ti* has to *do*; that *ra*, *me*, *se*, *le*, and *te* have the same relation to the scale tone just below as *fa* has to *mi*. The study of chromatic tones is thus simplified by "welding" together the chromatic tone and the relative scale tone as one thought. Methods and material for the study and mastery of chromatic tones will be found in the author's Complete Manual for Teachers.

**NEW RHYTHMS.** The new rhythmic problem is four even tones to the beat ( $\frac{2}{4}$  ) . No difficulty will be found with these rhythms if the pupil has acquired the habit of beating the measure, and if he is taught always to think four tones to the beat. He should feel four tones to the beat when he sees such combinations as  or , which are equivalent to  and . Sensing the rhythm is as necessary to music reading as is the power to hear the tones mentally.

## PREFACE

Material for practice of these important rhythms will be found in the little songs at the bottom of the several study pages and the pages opposite, and in many songs throughout the book.

**PART SINGING.** Extensive part singing has been purposely deferred until now, when the age and advancement of the pupil should insure a safe and successful experience. The two-part material has been chosen with especial reference to maintaining good tone quality while acquiring the power to sing either part. The continued study of triads begun orally in the fourth year, will be found useful in developing independence in part singing.

**SONG INTERPRETATION.** The importance of artistic interpretation cannot be overestimated. Mellow and pleasing tone quality, clear enunciation and articulation of the text, and musicianly rendering of the music should be the aim of every school. Correct tempo is a vitally important feature of song interpretation. Extraordinary care has been taken to secure a natural, rhythmic setting for every text, so that the words may be sung as a good reader would render them. Hence the correct tempo may usually be found by reading the text of the song.

**HOME SINGING.** The use of school songs in the home is a most important feature in the development of community singing. It is an index of the pupil's interest in the songs he has learned as well as an effective means of interesting parents in the work of the school. There is something radically wrong with school singing which does not reach a large proportion of the homes of the children. With this in mind the adaptability of the material to home use has been carefully considered.

**ACKNOWLEDGMENTS.** Thanks are due to the Century Company for the privilege of using the following poems which appeared in St. Nicholas: "Elinor Jane," "Going to the Fair," "The Big Drum," "The Land of Make-Believe," "The Waterfall"; and to The Youth's Companion for the poem, "Playmates."

# FIFTH YEAR MUSIC

## SEPTEMBER

Helen Hunt

John E. West

*Andante con moto*



1. The gen-tian's blu-est fring-es Are curl-ing in the sun; In
2. The sedg-es flaunt their har-vest In ev-'ry mead-ow nook, And
3. By all these love-ly to-kens Sep-tem-ber days are here, With



with Ped.



dust - y pods the milk-weed Its hid-den silk has spun ;  
as - ters by the brook-side Make as - ters in the brook ;  
Sum-mer's best of weath-er And Au-tumn's best of (Omit) cheer.



## ELINOR JANE

ROTE SONG

C. F. Cranch in St. Nicholas

D. H. Ellsworth

*Allegretto*

*mp*

1. I think she has fall - en a - sleep in the shade,  
2. Such beau - ti - ful buns and such choc - o - late cakes,

*mp*

*pp* *mf*

Sing low, sing low, you'll a - wake her; Ah! she's the love - li - est  
Sing low, sing low, you'll a - larm her; And Oh, such el - e - gant

*pp* *mf*

*mp mysteriously*

lit - tle maid, And her fa - ther's our fam - i - ly bak - er.  
tarts he makes, And his name it is Josh - u - a farm - er.

*mp*

3. And her sweet name is El - i - nor Jane, Sing low, ver - y

low, al - to - geth - er; And we meet ev - 'ry day in the

li - lac lane And we go to our school to - geth - er; And we

## ELINOR JANE.

meet every day in the li-lac lane And we go to school to-gether.

## BLESSINGS

Thomas Moore

*Andante con moto*

There is dew for the flow-ret, And hon-ey for the bee,

And bow'rs for the wild-bird, And love for you and me.

*(Melody)*

## THE ORGAN GRINDER

Harvey Worthington Loomis

S. G. Auberlen

1. I met a hand-or-gan man one day; I

2. Said I, "Good mu-sic is al-ways fine—I'll

knew him just by the sound: Said I, "Please grind me a pay you well, if you play." He took my pen-ny and

tune;" said he, "How fine do you want it ground?"  
turned the crank, And ground the whole tune a-way!

# THE LANTERN

Adapted from Swabian dialect

Old Swabian Tune



Boys 1. "May I take your lit - tle lan-tern? The night's ver - y, ver - y dark ;  
 Girls 2. "Oh, I do not want to lend it, 'twould leave me with-out a light ;  
 Boys 3. "Man-y thanks then, for your kindness; I'll go to an - oth - er friend,



Not a star shines up a - bove me, nor moon, tho' the dogs bark ;  
 Call a - gain some oth - er eve - ning, with stars shin - ing all bright.  
 For a lan - tern, just a lan - tern is so ea - sy to lend.



And Oh, how I need a lan - tern, it will help me up - on the  
 A girl lives a - round the cor - ner; bor - row hers, but I've not a  
 A fair's go - ing on to - mor - row and I hoped to have tak - en



way ; I'll re - turn it ver - y soon, for I  
 doubt That as soon as you have lit it, her  
 you, But I might not see my way there, so

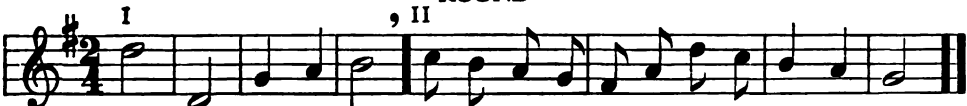


pass ev - 'ry oth - er day."  
 moth - er will blow it out."

(omit. . . . .) fair, pret - ty Miss, a - dieu !"

## VOICES

ROUND



1. High, low, voic - essound, Blending in the mu - sic of a joy - ful round.
2. Loud, soft, sad or gay, Sing - ing is a sol - ace on the dark - est day.



**1**

2

3

4

5

6

## ROUND

II

Oh, hear the mu - si - cal horns blow, Ta - ra! . Ta - ra! .

The ech - o is an-swer-ing soft and low, A - far, a - far. .

**\*These studies should be sung first in unison ; afterwards they may be sung as rounds**

# THE MAID AND THE HAZEL TREE

Adapted from the German  
*Ben marcato*

German Folk Song



1. A maid-en saw an eg-lan-tine\* a-mong the au-tumn heath-er ;
2. The maid-en said, "Dear ha-zel-tree, how sweet-ly you are grow-ing!"
3. "And that, with all the sun and dew will keep me look-ing sight-ly,



The rose-bush and a ha-zel-tree, were grow-ing there to-geth-er—  
The tree re-plied, "My child, no more than you, with cheeks a-glow-ing;  
As you with food and slum-ber ev-er grow to blos-som bright-ly,



The tree, the maid, the eg-lan-tine, and bright Sep-tem-ber weath-er!  
What makes me green and gold, you know, is sap with-in me flow-ing."  
And each of us, with heav-en's care, will learn to live a-right-ly."

## GOD'S GIFTS

Adapted from Wilhelm Hey  
*Moderato*

German Folk Song



1. { Can you count the sil-ver star-rays In the Sky-land of the Night?  
Can you say how man-y cloud-ships At the dawn-time sail in white?
2. { Can you count the notes of mu-sic In the song-birds air-y flight?  
Can you tell how man-y rose-buds On the way-side blos-som bright?



God Al-might-y far a-bove us, Who will ev-er guard and love us—  
He who made the sea and riv-er, Where the sunbeams dance and quiv-er—



He has num-bered all these won-ders, And he holds them in his sight.  
He has named each thing of beau-ty Which he made for our de-light.

\*Eglantine, the wild rose; *Ben marcato*, well marked

# THE OWL

## ROTE SONG

Alfred, Lord Tennyson  
*Moderato con moto*

Daniel Protheroe

1. When cats run home and the light is come And the dew is cold up -  
2. When mer - ry milk - maids click the latch, And rare - ly smells the

on the ground, And the far - off, far - off stream is dumb, And the  
new - mown hay, And the cock hath sung be - neath the thatch, .

*poco rit.* , *a tempo*  
whirr-ing sail goes round, goes round, A-lone and warming his five wits, The  
Twice or thrice his round - e - lay, A-lone and warming his five wits, The  
*poco rit.* *a tempo*

# THE OWL

15

white owl in the bel-fry sits, Tu-whoo! . . . Tu-whoo! . . .

The musical score for 'THE OWL' features a vocal melody in G major, 4/4 time, and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for both hands in G major, 4/4 time, with a bass clef for the left hand and a treble clef for the right hand. The lyrics are 'white owl in the bel-fry sits, Tu-whoo! . . . Tu-whoo! . . .'. The score includes a repeat sign at the end of the vocal line.

# TWILIGHT SONG

George W. Pennington

James Lloyd Fullerton

*Allegretto*

1. The pur-ple clouds of eve-ning Are fad-ing in the west; The  
2. The vil-lage chime is ring-ing, It ech-oes near and far, And

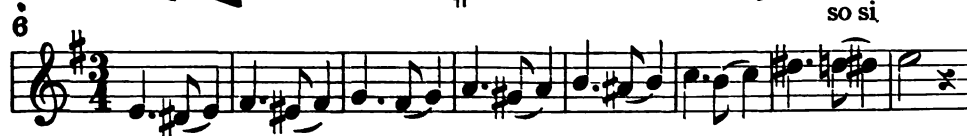
The first system of the musical score for 'TWILIGHT SONG' is in G major, 4/4 time. It features a vocal melody in G major, 4/4 time, and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for both hands in G major, 4/4 time, with a bass clef for the left hand and a treble clef for the right hand. The lyrics are '1. The pur-ple clouds of eve-ning Are fad-ing in the west; The' and '2. The vil-lage chime is ring-ing, It ech-oes near and far, And'. The score includes a repeat sign at the end of the vocal line.

ves-per-spar-row's mu-sic Comes float-ing from the nest.  
God's own hand has light-ed The sil-ver eve-ning star.

The second system of the musical score for 'TWILIGHT SONG' continues the vocal melody and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for both hands in G major, 4/4 time, with a bass clef for the left hand and a treble clef for the right hand. The lyrics are 'ves-per-spar-row's mu-sic Comes float-ing from the nest.' and 'God's own hand has light-ed The sil-ver eve-ning star.'. The score includes a repeat sign at the end of the vocal line.

Reference: Manual, Book Two, Pages 70-71

The following studies should be memorized and sung individually



An accidental (#, b, or ♯) in parentheses is a reminder that the one used in the previous measure is cancelled. It is an additional precaution against carrying the effect of an accidental over the bar.

\* This tone in the descending harmonic minor scale is usually sung flat of the correct pitch. Practice Studies, Manual, Book Two, "Material for Practice," pages 43-44.

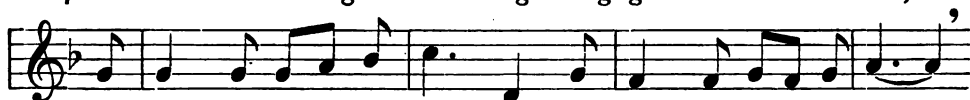
# THE MILLER'S DAUGHTER

Frederick Winthrop  
*Moderato*

J. L. F. Glück



1. The gold-en sun was burn - ing A - bove the sleep-ing pond ;
2. The mil - ler's love - ly daugh - ter A sim - ple bal - lad sang,
3. Thro'-out the hours of May - light Its mu - sic rose and fell ;
4. Her voice no lon - ger sound - ing Brings glad-ness to the mill,



A wa - ter-wheel was turn - ing With - in the shade be - yond,  
A - bove the plash-ing wa - ter Its thrill - ing ca - dence rang,  
I lis - tens till the day - light Was dy - ing o'er the dell,  
But thro' my heart re-sound - ing, I hear its mu - sic still,



*cresc.* A wa - ter-wheel was turn - ing With - in the shade be - yond.  
A - bove the plash-ing wa - ter Its thrill-ing ca - dence rang.  
I lis - tens till the day - light Was dy - ing o'er the dell.  
But thro' my heart re - sound - ing, I hear its mu - sic still.

## THE WRAGGLE-TAGGLE GIPSIES

Traditional (abridged)  
*Allegro moderato*

Somerset Folk Tune



1. There were three gip - sies a - come to my door, And
2. It was late last night when my lord came home, En -



*mf* down-stairs ran this a - la - dy, O! One sang high and an -  
quir - ing for his a - la - dy, O! The ser - vants said on



oth - er sang low, And the oth - er sang "Bon - ny, Bon - ny Bis - cay, O!"  
ev - 'ry hand: "She's gone with the wraggle - tag - gle gip - sies, O!"

Reference : Manual, Book Two, Page 77

Studies 1 to 5 inclusive should be memorized and sung individually

## SEQUENTIAL STUDIES

1 *Ti*

2 *Fi*

3 *Ri*

4 *Si*

5 *Di*

Reference : Manual, Book Two, Pages 21-23 ; 72-73.

*Do Triad*

*Slowly do* *mi* 1st Inversion *so* 2d Inversion

*so* *ti* *re*

*fa* *la* *do*

*Fa Triad*

# BUTTERFLY

19

From Hoffman von Fallersleben

Robert Schumann. (Arr.)

*Vivace*

1. O but - ter - fly, say, O but - ter - fly, say, Why flut - ter a -  
 2. You're here and you're there, You're here and you're there; You're ev - er - y -  
 3. I'm gen - tle and mild, I'm gen - tle and mild, Not cru - el nor

way This beau - ti - ful day, So hur - ried, so hur - ried, So  
 where— A sprite of the air. Now hear me, now hear me: Don't  
 wild, But meek as a child. In bow - ers, in bow - ers, For

wor - ried, so wor - ried, So ner - vous and flur - ried? Stay qui - et, I pray.  
 fear me, don't fear me, 'Tis safe to come near me, So would - n't you dare?  
 hours, for hours, You've played with the flowers When - ev - er they've smiled.



## CAPTIVES

Russell M. Dodge

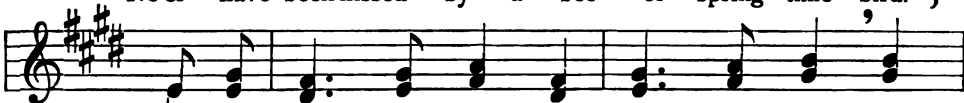
German Folk Tune

*Allegro moderato**mp*

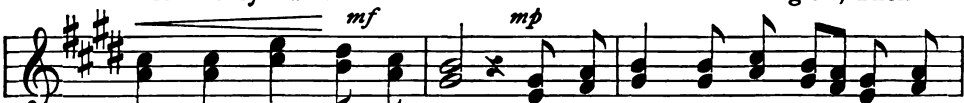
1. { There are cag - es of wire in a dark cit - y store,  
And in - stead of the clouds and the flow'rs and the grass,  
2. { In a dim cit - y street there's a shop that I know,  
But they ne'er have been out where the breez - es are stirred,



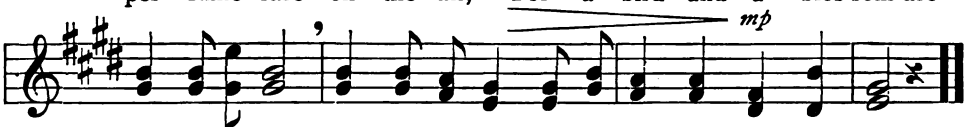
Shut in the cag - es are song - sters by the score;  
Naught can they see but the bus - y crowds that pass;  
Crowd - ed with flow'rs that will make a bril - liant show;  
Ne'er have been kissed by a bee or spring - time bird.



But they're trill - ing there Like birds of air That  
Still they bud and blow And smile and glow, Their



live up high in the sky, Tho' they nev - er have known how it  
per - fume rare on the air, For a bird and a blos - som are

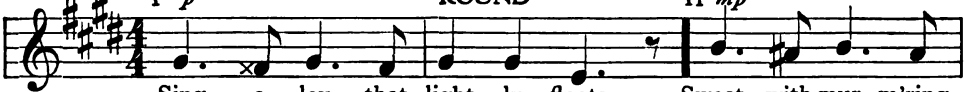


looks in the spring, Out in the fields where the wildwood birds all sing.  
ev - er as sweet, What tho' they live in a dark and gloom - y street.

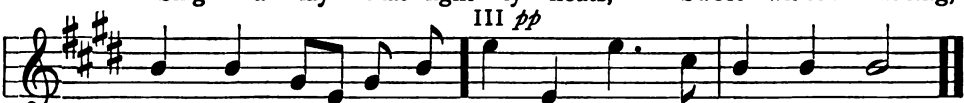
## A SONG BY THE WAY

I *p*

ROUND

II *mp*

Sing a lay that light - ly floats, Sweet with mur - m'ring,




dy - ing notes, Fall - ing soft as snow, As on we go!


A double-sharp (X) causes the staff degree to represent a pitch one whole-step higher than it would without any sharp.

## GOOD HUNTING

*Lively mf* German Folk Tune

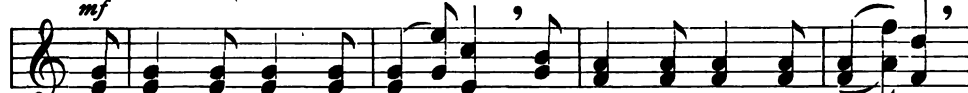


1. In crisp No - vem - ber weath - er, Thro' copse and o'er the  
 2. The flee - ing deer we fol - low O'er hill and thro' the




heath - er, While yet the dawn is pale, While yet the dawn is pale,  
 hol - low, For hounds are keen of scent, For hounds are keen of scent.

*mf*




With mel - low horn re - sounding, The pack o'er hedg - es bounding,  
 The prize is in our grasp, now; Each oth - er's hands we clasp, now,



We thread the hunter's trail, O! We thread the hun - ter's trail.  
 To mark a day well spent, O! To mark a day well spent.


*Repeat pp*



With "View-hal - lo!" With "View-hal-lo" The joy - ful huntsmen go.


## JACK-O'-LANTERNS

*Mysteriously p*



They say that spooks are seen On ev - 'ry Hal - low - een; I've  
 Their eyes are made of flame, With nose and mouth the same; So

*poco cres.* *dimin.*



heard they live by can - dle - light, And frighten folks at night.  
 all who see them prowl about Should try to blow them out. O whoo!

**1**



2



3



4



5



## QUEEN OF THE MONTHS

***Allegretto***



1. Sweet June has no such col - or to show As gold - en Oc -  
2. Thro' tree and vine rich Au - tumn will twine Her rib - bons as



to - ber puts forth, O! Her leaves are more gay than the  
bright as the flame, O! O'er months of the year, be they



flow'rs of May, Tho' weath - er - vanes point due North, O!  
glad or drear, Oc - to - ber for queen we claim, O!

## GOLD OCTOBER

Frederick Winthrop

Arthur Edward Johnstone

*Moderato**poco rit.**a tempo*

1. Gold Oc-to-ber! O crimson-robed Oc-to-ber! From frost that sil-vers  
 2. Glad Oc-to-ber! O rain-bow-hued Oc-to-ber! But miss-ing Summer's

*Ped.*

\*



thy bou-quet, Those there be Who sing of thee As cold Oc-  
 wood-land tune, Those there be Who sing of thee As sad Oc-


*ritard. dimin.*

to-ber, Not think-ing how thy breath may be as mild as May.  
 to-ber, Not heed-ing how thy laugh-ter is as gay as June.




## EYE TRAINING STUDIES


To be practiced with syllable names until each child can speak or sing the studies rapidly without breaking the rhythm. The lines and spaces on the staff are called staff degrees.

**3ds.** An interval (skip) of a third includes three staff degrees, thus : 




**4ths.** A Fourth includes four staff degrees 




**5ths.** A Fifth includes five staff degrees 




**6ths.** A Sixth includes six staff degrees 



**7ths.** A Seventh includes seven staff degrees 



**Octaves.** An Octave includes eight staff degrees 



## OCTOBER'S BRIGHT BLUE WEATHER

Helen Hunt Jackson\*

Daniel Protheroe

*Allegretto**mp*

1. O suns and skies and clouds of June And  
 2. When on the ground red ap - ples lie In  
 3. O suns and skies and flow'rs of June, Count

*mp**e legato**With pedal**poco cresc.*

flow'rs of June to - geth - er, Ye can - not ri - val for  
 piles like jew - els shin - ing, And red - der still on  
 all your boasts to - geth - er; ♪ Love lov-eth best of

*poco cresc.**poco rall.*

one short hour Oc - to - ber's bright blue weath - er.  
 old stone walls Are leaves of wood - bine twin - ing.  
 all the year Oc - to - ber's bright blue weath - er.

*poco rall.*

## GOING TO THE FAIR

*Vivace*

Wm. Luton Wood

*f*

1. The birds are sing-ing, The bells are ring-ing, There's music in all the  
3. Come, lads and lass-es, The time it pass-es, Step out with a roy-al

*f*

*Ped.* \*

air, heigh-ho! As all to-geth-er In gold-en weath-er, We  
air, heigh-ho! As all to-geth-er In gold-en weath-er, We

mer-ri-ly go to the fair, heigh-ho! 2. We have no mon-ey for  
mer-ri-ly go to the fair, heigh-ho!

*FINE mp*

*mp*

(bring out the tenor melody)

# GOING TO THE FAIR

27

*poco a poco cresc.*

rib-bons bon-ny, Our clothes are the worse for wear, But lit-tle it

*poco a poco cresc.*

*rall.* D.C.

mat-ters, In silk or in tat-ters, We mer-ri-ly go to the fair.

*rall.*

Ped. \*

# THE TALKING BROOK

Hans Georg Nägeli

1. Down where ferns and al-ders grow, Once I saw a
2. "No," said he, "I'll flow a-long—Hear me sing my

brooklet flow Past the mead-ow stile; Then said I, "Why run so, laughing song While I run and leap! Half a mile be-yond, there,

Rac-ing in the sun, so? Stay and rest a-while."  
Nest-ling in the pond, there, I shall rest and sleep."



# MAJOR AND MINOR SCALES

Reference: Manual, Book Two, Pages 25 to 27

Each key signature may indicate two keys—a major key and its relative minor.

The Normal Minor has the same tones as the Major.

Do Major from F Do Major from F

La Minor from D (Normal form) La Minor from D (Normal form)

Major from E Minor from C# (Normal form)

Major from E $\flat$  Minor from C (Harmonic form)

Major from D Minor from B (Harmonic form)

(One new tone, Si)

## MY SONG

Katherine Whitmore

*Moderato*  
B $\flat$  major

There stole in - to my heart to-day A song, a song ;

*rit.*

I think it had no name, I think it had no name.

G minor B $\flat$  major

Yet, should it ev - er fly a - way, My song, my song,

G minor *rit.*

I'd love it just the same, I'd love it just the same.

## WHO KNOWS?

Pauline Cushing

John E. West

*Poco allegro* SOLO *mf*

When do the but-ter-flies paint their wings?

*Ped. \* Ped. \* simile*

CHORUS *f* SOLO *mf*

When, when, when? When do the bum-ble-bees buy their stings?

*f* CHORUS SOLO *mf*

When, when, when? Do they choose the time in their very own way, Or

## WHO KNOWS?

## CHORUS

*f* *rit.* *a tempo*

must they wait till they're told they may? Who knows? Who knows?

*mf* *rit.* *a tempo*

*mf* SOLO

How does a fire-fly flash his light?

*mf* *p*

CHORUS *f* SOLO *mf* CHORUS *f*

How, how, how? How does a sleep-ing bird stay all night On

*mf* *p*

## CHORUS

## SOLO

breaze-rocked bough? 'O who can ex-plain all the won-der-ful things;

*mf* *p*

This system contains the first two staves of music. The vocal line (treble clef) begins with a 'CHORUS' label and continues with a 'SOLO' label. The piano accompaniment (grand staff) features a 'mf' dynamic in the first measure and a 'p' dynamic in the second measure. The lyrics are 'breaze-rocked bough? 'O who can ex-plain all the won-der-ful things;'. The key signature has one sharp (F#).

Birds and fire - flies, bees and wings? Could fair - ies an - swer me,

*rit. poco a poco*

This system contains the next two staves of music. The vocal line continues with the lyrics 'Birds and fire - flies, bees and wings? Could fair - ies an - swer me,'. The piano accompaniment features a 'rit. poco a poco' tempo marking in the second measure. The key signature has one sharp (F#).

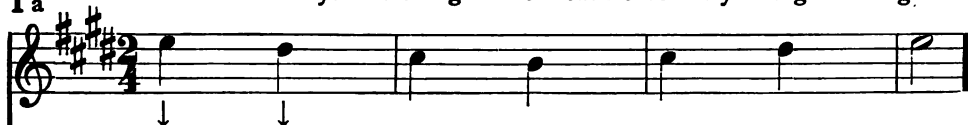
do you sup-pose? Who knows? Who knows?

*a tempo* *rit.* *a tempo*

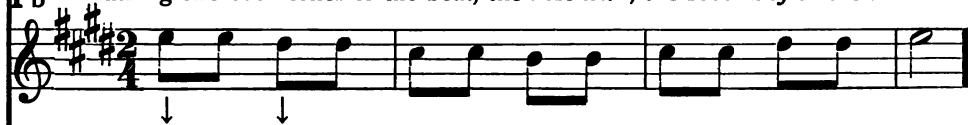
*a tempo* *f* *rit.* *a tempo*

This system contains the final two staves of music. The vocal line begins with the lyrics 'do you sup-pose? Who knows? Who knows?'. The piano accompaniment features a 'a tempo' marking in the first measure, a 'rit.' marking in the second measure, and another 'a tempo' marking in the third measure. The key signature has one sharp (F#).

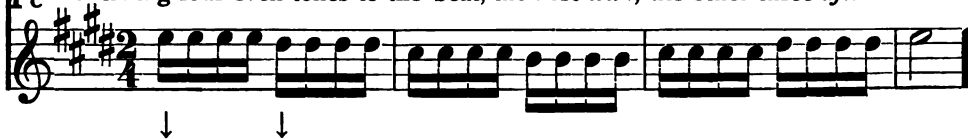
1 a You should feel the rhythmic swing of the measure before you begin to sing:



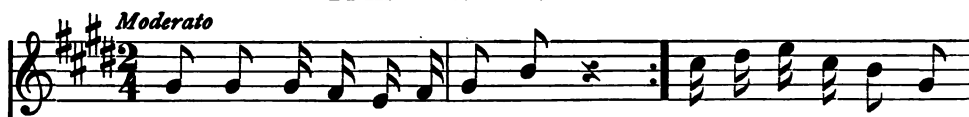
1 b Thinking two even tones to the beat, the first *with*, the second *after* the beat



1 c Thinking four even tones to the beat, the first *with*, the other three *after* the beat



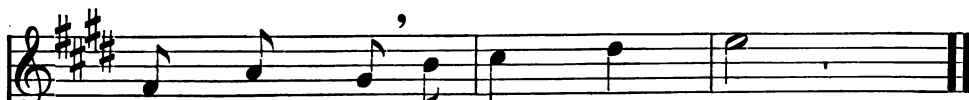
## THE TWO CLOCKS



Hear the mu-sic of the wall-clock } One of them is fast, quite  
Hear the mu-sic of the hall clock, }



Hear the tune of wall clock, tick-tock } One goes fast with  
Hear the tune of hall clock, tick-tock }



fast, you know, And one quite slow.



tick - a - tick - a - tock, And one goes slow - ly, tick - tock, tick - tock.

## FAIRIES

Frederick Winthrop

Felix Mendelssohn-Bartholdy  
in "A Midsummer Night's Dream"*Allegretto*

1. I would be a fair - y if I could, Fed on dew and

liv - ing in a wood, For fair - ies have a pair of mag - ic wings ;

Wings are al - ways use - ful things. 2. Playing at a game of hide - and - seek

We could nev - er find them in a week, But when you make a wish, they'll

bring it true; All is good that fair-ies do. 3. Late in the night when

stars peep out And fire-flies toss their lights a-bout, Wee lit-tle gob-lins,

fays, and elves, With dance and song en - joy them-selves.

4. When they hear the voice of Chan-ti-cleer, All the lit - tle fay-folk dis - appear—

Ev-'ry one a - tip-toe steals a-way, Ere the day ; So good bye ! Off they fly.



**1**



2



3



**4**



## WILL-O'-THE-WISPS

## From the Japanese

F. Halévy

***Moderato***



Ti - ny lit - tle twink - ling, spark - ling fire - flies,



Chil-dren of the gold - en stars a - bove, Lighting up a path - way

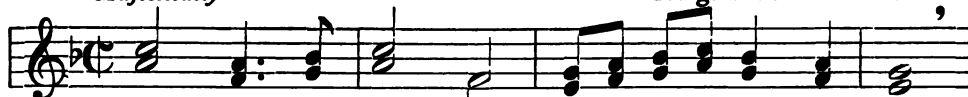


through the rice field, Lead me to the one I love.

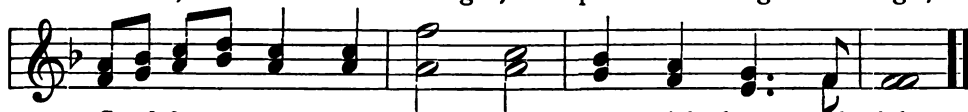
## CONQUERORS

*Majestically*

George Frederick Handel



1. Bright, o'er the high - land, Shafts of gold and white  
 2. Clouds, clad in morn - light, Spread their wings on high;



Sped from out the sky - land, Van - quish gloom and night.  
 Le - gions armed with dawn - light March a - cross the sky.

## FLYING SOUTH

*Moderato*

French Folk Tune



1. Birds have left for the southland warm, Sure of finding the sun - ny weath - er;  
 2. On the way they will pipe and sing, Each one preening his pretty feath - er;



Fear - ing cold and a win - ter storm, Close as bees they will flock and swarm.  
 Cheer and joy they will surely bring, Where they go they will find the spring.

## THE HUNTING MORN

*Marcato*

German Student Melody



1. The fox peeped out of bed, He cock'd his ear and said,  
 2. So then he left his bed, And hast - ing off, he said,



"I hear the sound of hunt - ing - horns; Tones no Rey - nard scorns,  
 "It seems a shame so soon to rise, Yet I real - ly prize



So off I should be sped, If I would save my head."  
 My hand - some brush of red, So use - less when I'm dead!"

## THANKSGIVING BELLS

James F. Caldwell

Arthur Edward Johnstone

*Not dragging*  
*mp**cresc.**f*

1. High swing the bells, Loud ring the bells That fling a gold - en  
 2. Tho' fleet the song, How sweet the song! Re - peat the chim - ing

*mp**cresc.**f*

mes - sage on the frost - y au - tumn sky, While far the ech - oes  
 pre - cept from the i - vy - cov - ered tow'r, That wakes the morning

*mf**dimin.**mf**dimin.*

fly: "For the boun - ty of the tree and vine that makes the world re -  
 hour: "Ere the days of gray No - vem - ber on the wings of time de -

*legato*

# THANKSGIVING BELLS

39

*mf* *attacca*

joice In glad thanks-giv - ing U - nite with tune - ful voice !"  
part, In glad thanks-giv - ing Re - veal a glow - ing heart !"

*mf* *attacca*

# THE EVENING STAR

From Hoffmann von Fallersleben

Robert Schumann

*Moderato*

*p* (2nd Sop. optional)

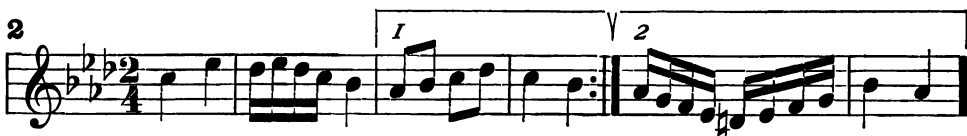
1. O bright eve - ning star, So high and so far, . You  
2. At close of the day, Tho' far I might stray, Your  
3. A flow'r of the night, You smile from the height; The  
4. O star in the blue, So con - stant and true, . I'd

*p* *legato*

*cresc.* *p*

shine in my heart . Wher - ev - er you are!  
soft sil - ver light . Would show me the way.  
gar - den of heav'n Has no blos - som more white.  
be, Oh, so glad To give light just like you!

*cresc.* *mf* *p*



## THE PRINCE'S WEDDING

Katharine Whitmore

*Tempo di minuetto*



1. Danc-ing at the Prince's wedding, Duchesses and dukes were tread-ing

2. Tim-ing to the sil-ver flut-ing, Ev'-ry one his mate sa-lut-ing,



Mu-sic of a min-u-et en-tranc-ing; Dames were

Pret-ty was the maid-en's ten-der glanc-ing, Such a

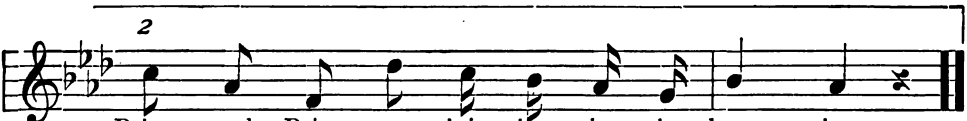


curt-sey-ing se-date-ly— O the mel-o-dy was state-ly;

cap-ti-vat-ing pleas-ure, Such a fas-ci-nat-ing meas-ure,



Bril-liant }  
With the } cos-tumes all the scene en-hanc-ing.



Prince and Prin-cess join-ing in the danc-ing.

## SAILOR LIFE

*Allegro*

Irish Tune



1. O a sai - lor's life's the life for me Where  
 2. O the joy to see the break - er swell When



all is jol - li - ty and all is free; How I love the blue and  
 all goes mer - ry as a mar - riage bell; Oh, I love it more than

REFRAIN



bound - ing sea; I'll make my home on the o - cean. } So ho, heave ho, my  
 tongue can tell; I'll make my home on the o - cean. }



mess-mates all, Up - on the bil - low we can rise and fall; O



ho, heave ho, my mess-mates all, We'll make our home on the o - cean.

## INDIAN SUMMER

*Moderato*

Now's the sea-son That we have good reason To ex-pect fair In-dian  
 Wild-flow'rs ling-er, Tho' the frost's cold finger Orders home each golden



Sum - mer; } All the air is ha - zy, Ev'-ry zeph-yr la - zy;  
 hum - mer. }



What a hap - py time To take a moun - tain climb.

# THE WOODLAND PICTURE BOOK

Foster B. Merriam

*Moderato*



1. I'd like to tell you of a pic - ture book, a  
2. The leaves that rus - tle in that pic - ture book, that



pic - ture book That waits for all with - in the woods, a - part ; It's  
pic - ture book Are shin - ing green, the cov - er's gold and blue ; And



filled with love - ly fair - y tales, fair - y tales, fair - y tales ; The  
all the love - ly fair - y tales, fair - y tales, fair - y tales ; Are



birds will tell the fair - y tales, they know them all by heart—We'll  
just the old - en fair - y tales that al - ways seem so new—That



find the wood - land pic - ture book as soon as you will start.  
mag - ic wood - land pic - ture book was made for me and you.

## WORSHIP

James Montgomery

Old Tune



1. { Songs of praise the an - gels sang ; Heav'n with al - le - lu - ias rang }  
{ When Je - ho - vah's work be - gun, When he spake and it was done. }  
(D.C.) Learn - ing here, by faith and love, Songs of praise to sing a - bove.

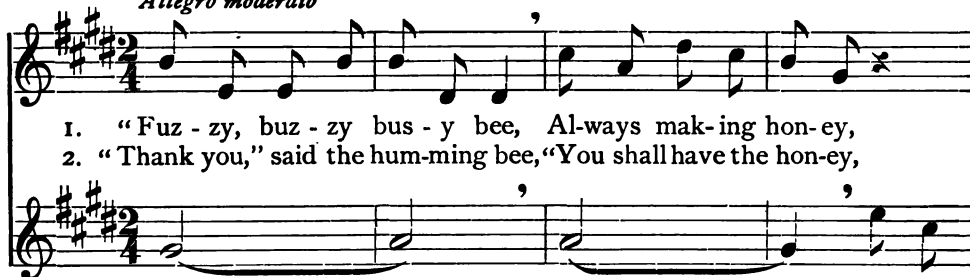


2. Saints be - low, with heart and voice, Still in songs of praise re - joice,

## FREE HONEY

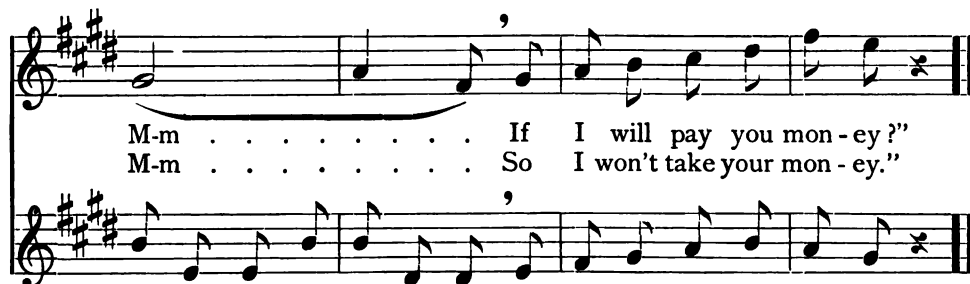
James F. Caldwell

Harvey Worthington Loomis

*Allegro moderato*

1. "Fuz - zy, buz - zy bus - y bee, Al-ways mak-ing hon-ey,  
 2. "Thank you," said the hum-ming bee, "You shall have the hon-ey,

M-m (*with closed lips*) . . . M-m . . . "Won't you  
 M-m . . . M-m . . . "But my



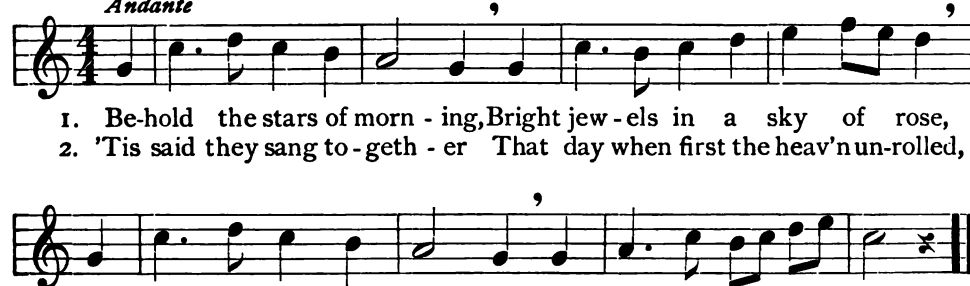
M-m . . . If I will pay you mon - ey?"  
 M-m . . . So I won't take your mon - ey."

sell a lit - tle bit to me, If I will pay you mon - ey?"  
 hon - ey-sweets are al-ways free, So I won't take your mon - ey."

## MORNING STARS

*Andante*

Irish Folk Tune

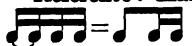


1. Be-hold the stars of morn - ing, Bright jew - els in a sky of rose,  
 2. 'Tis said they sang to - geth - er That day when first the heav'n un-rolled,

The crown of day a - dorn - ing While ear - ly twi - light glows.  
 A lay of spring-time weath - er— A mag - ic song of gold.



Reference: Manual, Book Two, Pages 88-90.

 Think four even tones to a beat

1 do

2 la

3 do

4 *mf* From Franz Schubert (repeat *pp*)

French Tune

5



## THE WISE GEESE

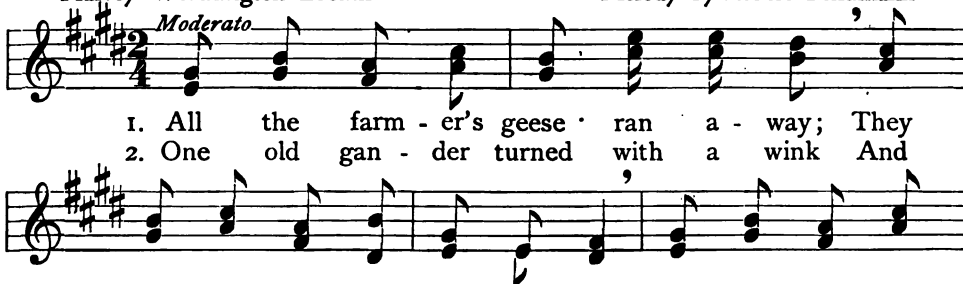
Harvey Worthington Loomis

Melody by Robert Schumann

*Moderato*

1. All the farm - er's geese - ran a - way; They

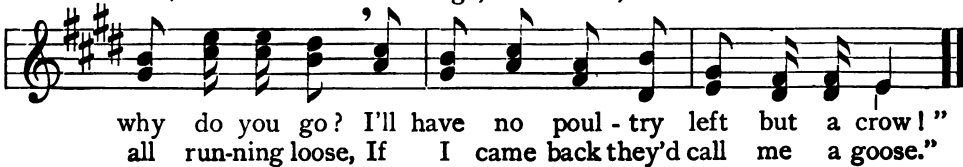
2. One old gan - der turned with a wink And



flapped their wings and said, "Good day!" Farm - er cried, "Oh,  
said, "We need a change, I think; Now that once we're

why do you go? I'll have no poul - try left but a crow!"

all run - ning loose, If I came back they'd call me a goose."



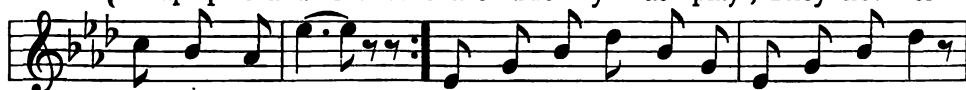
# THE THRESHERS

Adapted from Johann Friedrich Schelz

German Folk Song

*Allegretto*

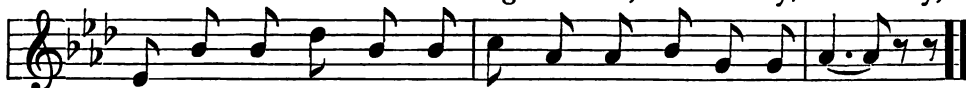
1. { Bells in the stee-ple are strik-ing the hour; Time for the  
Rob - ins are car - ol - ing, out in the bow'r; Dai - sies have
2. { Chant - i - cleer tells you the time of the day, Nois - i - ly  
Pup - pies and kit - tens are bus - y at play; They nev - er



thresh-er to rise; } Farm-ers al-read-y are out on the plain,  
o-pened their eyes; }  
crow-ing his song; } You are the on - ly one ly-ing in bed;  
slum-ber too long; }



Bus - i - ly, mer - ri - ly threshing the grain, Bus - i - ly, mer - ri - ly,  
All of the oth-ers are work-ing in-stead, Cheer-ful - ly, nois - i - ly,



bus - i - ly, mer - ri - ly, O - ver and o - ver a - gain.  
cheer-ful - ly, nois - i - ly Thresh-ing the wheat for our bread.

## FOREST BRANCHES

Russian Folk Tune

*Allegro moderato*

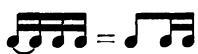
Spring-time robes the boughs in green, Light as a song-bird's feath-er; }  
Au-tumn strips the branches clean, Bare to the frost - y weath-er; }



Soon the old North Wind comes round, Then they will crack and splinter,



Fall - ing with a shriek-ing sound, Killed by the King of Win - ter.



Think four even tones to a beat

1

2

3

4

## MERRY MEASURES

*Moderato*

Here is a song Like a riv - u - let with jew - els in it ;

Notes run a - long at the rate of man - y score a min - ute ;

Sixteenth notes and eighth notes too, Now and then a quarter, then we are thro'.

## THE FOX AND THE GRAPES

Thomas Dibdin

Old Welsh Melody

*Allegro moderato**mf*

1. A hun-gry fox one day did spy, Fa la la la la la la la,  
 2. The fox his pa-tience near-ly lost, Fa la la la la la la la,

FINE

Some nice ripe grapes that hung so high, Fa la la la la la la la.  
 (D.S.) "If you can fetch me down, you may," Fa la la la la la la la.  
 With ex - pec - ta - tions balk'd and cross'd, Fa la la la la la la la.  
 (D.S.) Then he went, and swore the grapes were sour, Fa la la la la la la la.

And as they hung, they seem'd to say To him who un - der-neath did stay:  
 He lick'd his lips for near an hour, Till he found the prize be-yond his pow'r,

1



2



## ROUND

3



## THE WIND AND THE MOON

George MacDonald



Said the wind to the moon, I'll blow you out, You



stare in the air Like a ghost in a chair, Al-ways look-ing what



I'm a - bout. I hate to be watched; I'll blow you out.

Winthrop Packard  
(The Youth's Companion)

# PLAYMATES

John E. West

*Poco allegretto*

*mf*

1. The Ech - o boy lives un - der the hill, And he  
2. I like to hear the Ech - o boy talk When he

*f* *p*

ECHO \*

*pp* *mf*

calls to me all day: (all day:) When - ev - er I shout he  
an - swers back in play: (in play:) But how I wish he'd come

*pp* *p*

*2d time, rit.*

ECHO \*

*pp*

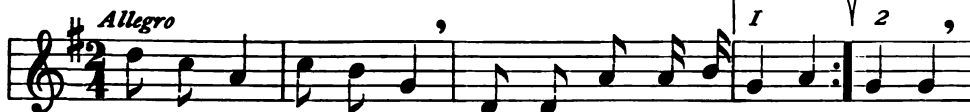
an - swers back, But he never comes out to play. (to play.)  
out to walk; Don't you think that he will, some day? (some day?)

*2d time, rit.* *pp* *rit.*

\* The Echo portions should, if possible, be sung by Solo voices, or two or three voices to each part placed at some distance away from the Chorus.

# CHRISTMAS TIME

Josef Haydn



1. { Christmas Eve! Christmas Eve! Now the tree is a-light, O  
Christmas Morn! Christmas Morn! Ground with snow cover'd (*Omit*) white, O!



2. Christ - mas Noon! Christ-mas Noon! Ev - 'ry chime is a - ring - ing.



Ho, sing ho! The mer - ry, mer - ry chimes are ring - ing.



Ho, sing ho! The mer - ry, mer - ry world is sing - ing.



Christmas Night! Christmas Night! All the world is a - sing - ing.

## SLEIGH BELLS

ROUND



Ting - a - ling - a - ling, O ting - a - ling - a - ling!



Joy - ful ech - oes Wake from the sleigh - bells!

## PINK AND WHITE

Foster B. Merriam



I. Tell me, Oh, Answer if you know, What there is as fair as  
Grows one flow'r Thro' De-cember's hour Like the summer bud we



June's first rose. } { Yes, I know an-oth - er, Sweet as Ro-se's broth-er,  
watch un-close? } { Here you have the answer: He's a fair-y danc - er,



Flut-t'ring in the air when the breez - es blow.  
Love - ly Win - ter's first pet - al (Omit) flake of snow.

## HEAVENLY GUIDANCE

Translated from Julius Sturm

From Carl Löwe



1. { Who whis - pers to the swal - lows, "Tis time to go," }  
{ When win - ter days are com - ing with frost and snow, }  
2. { Who warns them that the cold win - ter days are nigh, }  
{ And shows the birds their way thro' the vast blue sky, }  
3. { The one who guides the swal - lows to that fair land }  
{ Is he who holds the sea - sons at his com - mand, }



And tells them of the South - land, The  
Un - til they reach the gar - dens, The  
And ev - er leads his chil - dren, His



warm and sun - ny South-land Where palm - trees grow?  
bright and glow - ing gar - dens That south - ward lie?  
well be - lov - ed chil - dren By his own hand.



Reference: Manual, Book Two, Pages 13-14; 33-34; 88-90

A part of the class sings 1a while the other part sings 1b or 1c

1a



1b

Think four even tones to one beat



1c



2



3



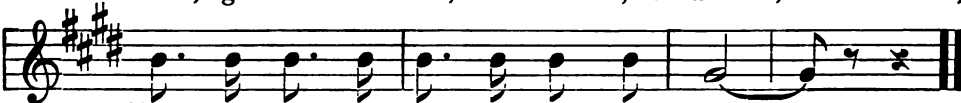
4



## SOLDIERS ROUND



Left, right ! sol-diers come, Rub-a - dub - a, dub - a-dub-a, dum-dum-dum;



How they love to hear the fife and drum !

# A SONG FOR CHRISTMAS EVE

Harvey Worthington Loomis

Sicilian Hymn Tune



Soft white snow - flake, gen - tly fall - ing, Who has  
like a flow - er, What has  
gleam - ing, Who has

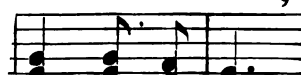


my sis - ters,  
with - in the  
o'er chil - dren



ls on high."  
ld to cheer."  
e with love."

Carl Reinecke



joy up on high,  
gar - ments of white,  
bright can - dles flare.



a rime of ju - bi - lee,  
the fra - grant ev - er - green  
i - ber's wreath of mistle - toe?



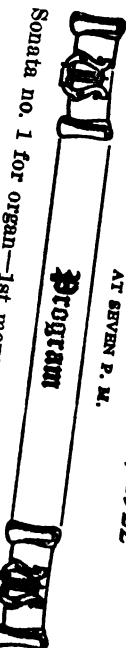
And join in the bel - fry - song that comes from the sky.  
That sheds all its mag - ic fruit each glad Christ - mas night!  
Take care! There's a for - feit, if you're caught stand - ing there.

## Students' Recital

WARNER CONCERT HALL  
Wednesday, January 25, 1922

AT SEVEN P. M.

### Program



Sonata no. 1 for organ—1st movement

Homing Mr. Brown

There's no spring but you

Romance in F sharp Miss Ruth Wheeler

Improvisation

Mendelssohn

Del Riego

A. L.

Schumann  
MacDowell

Reference: Manual, Book Two, Pages 25-26; 85-87.

Each key signature may indicate two keys—a major key and its relative minor.

The number names of the minor scale are 1, 2, 3, 4, 5, 6, 7, 8, as in the major. Use of the number names has been deferred until the numbers can be applied to the major and minor scales alike.

### MAJOR SCALE FROM F



Syllable names Do re mi fa so la ti do ti la so fa mi re do

Number names 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

Pitch names F G A B $\flat$  C D E F E D C B $\flat$  A G F

### MINOR SCALE FROM D (Normal form)

(Same tones as in F major)



La ti do re mi fa so la so fa mi re do ti la

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

D E F G A B $\flat$  C D C B $\flat$  A G F E D

### MINOR SCALE FROM D (Harmonic form)

(One new tone — Si)



La ti do re mi fa si la si fa mi re do ti la

1. a. Sing the major scale with the syllable names.  
b. Sing the major scale with the number names.  
c. Sing the major scale with the pitch names.
2. a. Sing the normal minor scale with the syllable names.  
b. Sing the normal minor scale with the number names.  
c. Sing the normal minor scale with the pitch names.
3. a. Sing the harmonic minor scale with the syllable names.  
b. Sing the harmonic minor scale with the number names.  
c. Sing the harmonic minor scale with the pitch names.

These scales should be sung in other keys, E $\flat$  major, C minor, E major, C $\sharp$  minor, etc.

# THE SLEEPING BEAUTY

Old Fairy Tale

German Tune

Accompaniment by Johannes Brahms

*Andante*

1. Once was a maid in for-est deep Lay for a hun-dred  
 2. Came there a Prince with ban-ners gay, Rid-ing a-long the  
 3. Ra-diant with love the maid a-wakes; High on his steed his

*p* *una corda*  
*legato*

years a-sleep; Slumber no sound e'er could break; All things a-live,  
 for-est way; Spies he the maid in the brake, Springs from his steed,  
 bride he takes; Safe from en-chant-ment they fly. All now re-joyce,

Bees in the hive, Fires on the hearth, could not stay a-wake.  
 Sees Beau-ty's need, Kneels o'er the maid to kiss her a-wake.  
 Birds find a voice, Flames from the hearth leap up toward the sky.

Reference : Manual, Book Two, Pages 11-13

One section of the class may sing 1a while the other section sings 1b

Four sixteenth notes to one beat  "The British Grenadiers"


1 a  FINE

1 b  FINE

 D.C.

 D.C.


## THE SCHOOL BELL

I (Two beats in a measure)  II

Time for school, I hear the bell a ring - ing; Hear it call the

 III

chil-dren for the sing - ing, Chim - ing, chim - ing, chim - ing bell.

\*  $\frac{2}{2}$  measure signature is often represented by 

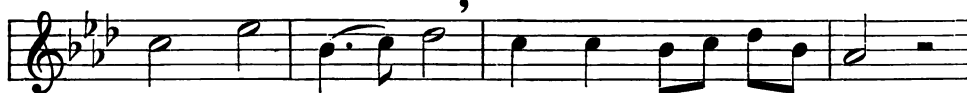
## SLUMBER SONG

*Moderato*

Franz Schubert



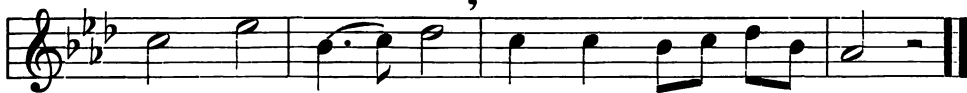
1. Rest thou, rest . thou, Moth - er's dar - ling treas - ure,  
 2. Sleep thou, sleep thou, Cra - dle songs I'll sing thee,  
 3. Dream thou, dream thou, Moon-beams fall in . show - ers,



Rest thou, rest . thou, Held on moth - er's arm ;  
 Sleep thou, sleep thou, Go to Slum - ber - land.  
 Dream thou, dream thou, Dreams from heav - en start.



God will give thee love no words can meas - ure ;  
 White-winged an - gels sweet - est dreams will bring thee ;  
 Night's blue gar - den glows with star - ry flow - ers ;



Rest thou, rest thou, Safe from ev - 'ry . harm.  
 Sleep thou, sleep thou. Rocked by moth - er's hand.  
 Dream thou, dream thou, Joy of moth - er's heart !

## THE OLD YEAR

George W. Pennington

Christian Palmer

*Moderato*

Old . Year, Old . Year, Soon thou must go, Shroud-ed in



white by . the . soft, gen - tle snow. Old . Year, Old . Year,



Time rings thy knell ; Soon we shall chant thee a fond fare-well.

## THE OLD YEAR AND THE NEW

Foster B. Merriam

Arthur Edward Johnstone

*Not dragging*

*mf*

1. When the Old Year bids the world good-bye And back in - to heav-en  
2. 'Tis a won-drous Year that's born this night, He comes from the sky a -

*mf* *legato*

flies, Then the mu - sic loud from bel - fries high A -  
bove; He is crowned with star - light, sil - ver - white, A

wakes on the midnight skies. Ding dong, ding dong! How grand the sound! Ding  
gift from the Lord of Love. Ding dong, ding dong! A gold-en song! Ding

*Ped.* *(hold the pedal)*

Musical score for "THE OLD YEAR AND THE NEW". The score is written for voice and piano. The voice part is in G major, 4/4 time, with a key signature of one sharp (F#). The piano accompaniment is in G major, 4/4 time, with a key signature of one sharp (F#). The score includes a vocal line and a piano accompaniment. The lyrics are: "dong, dingdong! It ech-oes round; Happy New Year bells are chim - ing. dong, dingdong! A gold - en song! Happy New Year bells are chim - ing." The score ends with a double bar line and a "Ped.\*" marking.

## THE NEW YEAR

James F. Caldwell

*Andante espressivo*

Musical score for "THE NEW YEAR" by James F. Caldwell. The score is written for voice and piano. The voice part is in D major, 4/4 time, with a key signature of two sharps (F# and C#). The piano accompaniment is in D major, 4/4 time, with a key signature of two sharps (F# and C#). The score includes a vocal line and a piano accompaniment. The lyrics are: "1. Once a twelve-month, ere the morn, A snow-white ba-by year is born; 2. He will bring us joy-ous hours And gar-den - ful of fra-grant flow'rs; Four bright seasons he will stay, And we shall love him more each day. Mu-sic sounded when he came, And when he goes 'twill be the same."

## BRIGHTNESS EVERYWHERE

*Moderato*

J. W. Elliott

Musical score for "BRIGHTNESS EVERYWHERE" by J. W. Elliott. The score is written for voice and piano. The voice part is in D major, 4/4 time, with a key signature of two sharps (F# and C#). The piano accompaniment is in D major, 4/4 time, with a key signature of two sharps (F# and C#). The score includes a vocal line and a piano accompaniment. The lyrics are: "1. When the clouds are dull and gray, When the sun is hid a-way, 2. When the day has closed its eye, When the shad-ows haunt the sky, 3. When the win-ter days have come, When the fro-zen brook is dumb, Still the li-lacs bloom the same, And tu-lips lift their cups of flame. All the jew-eled stars of night Will watch the world till morning light. Still the snow-bird sings his lay, To tell that spring is on the way."



## EYE TRAINING STUDIES

To be sung or spoken with the syllable names, with a steady rhythmic swing, slowly at first, gradually increasing the tempo until *each child* can speak or sing the studies rapidly

1



2



3



Reference : Manual, Book Two, Pages 38-40

4



5



Russell M. Dodge  
*Moderato*

# THE LOST SONG

Norwegian Melody

1. Jen - ny Wren once lost her bon - ny lit - tle tune; Its  
2. So the songs that min - strels sang in oth - er days, — And

mu - sic she could not re - mem - ber; For the notes she war - bled in the  
lov - ing - ly to rimes they've set them, Like to sweet wild ros - es in a

hap - py days of June Were bur - ied in the snows of De - cem - ber.  
dain - ty crys - tal vase—What pi - ty it would be to for - get them!

# COMRADES

## ROTE SONG

Frederick Winthrop  
*Andantino*

Arthur Edward Johnstone

1. { Heigh-ho! Jan-u-a-ry breeze, Jan-u-a-ry breeze Made a  
ho! What if I should freeze, What if I should freeze In the

2. { Heigh-ho! Jan-u-a-ry wave, Jan-u-a-ry wave Made a  
ho! Try-ing to be brave, Try-ing to be brave, As he

*I* , *2* , *faster*  
*mf*

plain-tive moan: "Heigh-  
woods a - (omit. .) lone? Oh, how I long and yearn for a for-est  
mourn-ful sound, "Heigh-  
curled a - (omit. .) round: "Oh, how I long and yearn for a joy-ous

*faster*  
*mf*

*ritard*

*mp*

com-rade! I'd wel-come an-y wild-wood friend I could call my own."  
com-rade! I'd wel-come an-y cheer-ful friend I could call my own."

*mp delicato*

*ritard*

*Tempo moderato**mp*

"Take me! "Said the brook, As he shook With the rip - ple of a  
 "Take me! "Said the sun, Full of fun, With a twin - kle of a

*mp*

*Ped.* \*

*poco a poco cresc.*

gay, glad song ; "We'll laugh thro' the day And we'll  
 day, new - born ; "You'll smile up at me From the

*poco a poco cresc.*

*Ped.* \*

*f*

play In a mer - ry - mak - ing, all night long."  
 sea, And I'll cov - er you with gold each morn."

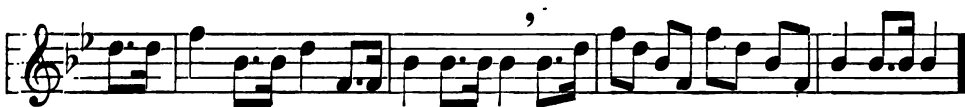
*f*

*Ped.* \*

*pp*

*Ped.* \*

## "Extinguish Lights"



## WINTER'S BUGLE



1. Win - ter blows his bu - gle forth, Ech-oi'ng thro' the froz - en North ;



All the clouds, both great and small, Gather to the trum-pet call.  
(D.S.) when the sun at - tacks the snow, Soft it turns, a beat - en foe.



2. Snow descends, and sleet, and hail While the shiv'ring earth turns pale, But

## IN SWEDEN

Foster B. Merriam

Swedish Folk Tune

*Marcato**mp*

1. When the Nor-land win-ter's here, And the air is cold and clear ;  
 2. When the sum-mer comes at last, And the snow and ice have passed,



When the snow has flung her pall O - ver fields and woods and all,  
 And the wood-land blossoms forth With the flow-ers of the North,



Sun-light, sun - light half a year will hide a - way, While moon-light,  
 Moon-light, moon-light floods of bright-er rays have drown'd, For sun-light,

## REFRAIN



moon - light shines up-on our play. Then two by two, and  
 sun - light spar - kles all a - round. Then two by two, and



hand in hand, A - long the lane, a joy - ous band, We'll  
 hand in hand, Up - on the lawn, a joy - ous band, We'll



tread a dance of Swe - den-land Thro' frost - y win - ter's day.  
 sing a song of Swe - den-land The while the fid - dles sound.

## NIGHT

## ROUND



Calm, clear, Night's here ; Stars are a - wake In the sky and the lake.

## GREETING

Adapted from Heinrich Heine

Felix Mendelssohn-Bartholdy

*Andante*

1. Sweet from out my heart there floats Mu - sic faint - ly chim - ing ;  
 2. Stray ye thro' the gar - den place Where the birds are meet - ing ;

Wan - der forth ye sil - ver notes, Link'd with po - et's  
 Find the fair - est flow - er - face, Bear to her my  
 (Link'd with)  
 (Bear my)

rim - ing.  
greet - ing.

*pp*

## THE SONG OF SONGS

Katharine Whitmore

A. Methfessel

*Maestoso*

1. We sing the Song of Songs to-day, Its no - ble ech - o swell - ing;
2. We wave the Flag of Flags to-day, The ea - gle set a - bove it;
3. Ex - tol the Land of Lands to-day, As legions did be - fore us;
4. We praise the Lord of Lords to-day, Whose Empire is cre - a - tion;

From strand to strand O'er Freedom's Land The Song of Peace is well - ing.  
 Red, White, and Blue, Its col - ors true In-spire all hearts that love it.  
 Let young and old With meas-ure bold, Re-hearse the might-y cho - rus.  
 A - dor - ing him, Im-plor - ing him To ev - er guard our Na - tion.

## ON THE PLANTATION

Old Southern Song

*Andante moderato*

1. O I chop de cot - ton An' I hoe de corn All
2. O de cot - ton's ripe . An' de corn am hoed ; De

froo de day . From de ear - ly morn.  
 pick - in's white And de shuck - in's gold.



English Trumpet Call  
"Officers Dress"



Antonin Dvořák



## WINTER PICTURES

Foster B. Merriam

*Andante moderato*



1. Blue shadows in the snow Appear where win-try sunbeams fall ;  
3. Bright jew-els in the snow Appear where frost-y moonbeams fall ;

FINE



Strange figures ever show From boughs of pine trees, bare and tall.  
Soon win-ter-time will go, And then the sun will steal them all.

D.C.



2. { Sun - set paints the drifts all redder than a rose that's just a-wake; }  
{ Clear, bright stars of twi - light mir-ror in the si - lent fro - zen lake. }



## FLAG SONG

*Tempo di marcia*

Arthur Edward Johnstone

*mf* *f*

1. See the sol-dier boys of Free-dom's Land, Hur-rah! Hur-rah! Hur-  
 2. Up a-bove the school the Ban-ner gleams, Hur-rah! Hur-rah! Hur-

*mf* *f*

*Ped.* \* *Ped.* \*

*mf* *f*

rah! As they march beneath its Banner grand, Hurrah! Hur-rah! Hur-  
 rah! Like a blos-som in the sky it seems, Hur-rah! Hur-rah! Hur-

*mf* *f*

*Ped.* \* *Ped.* \*

*mp* *>* *>* *>*

rah! 'Tis the great Red, White, and Blue Flag, The True Flag, So let us give three  
 rah! 'Tis the great Red, Blue, and White Flag, The Right Flag, So let us give three

*mp* *>* *>* *>*

*Ped.* \*

# FLAG SONG

71

*mf* *f*

cheers for the sol-diers, brave, And three for the Flag they wave.  
cheers for the school we love, And three for the Flag a - bove.

*mf* *f*

*Ped.* \*

# PATRIOTS

German Folk Tune\*

*Maestoso*

1. We meet here u - nit - ed With heart and with hand,
2. Our hope, like an an - chor, Shall e'er hold us true;
3. No spies, no in - vad - ers Are found 'mid our throng;
4. Come all, swell the cho - rus; Let con - cord pre - vail!

Our sa - cred hon - or plight - ed To serve our no - ble land,  
No frown-ing clouds of ran - cor To mar our loft - y view,  
Co - lum-bia's Peace Cru - sa - ders, We sing but Free-dom's Song,  
With God Al-might - y for us, Our cause can nev - er fail,

Our sa - cred hon - or plight-ed To serve our no - ble land,  
No frown-ing clouds of ran - cor To mar our loft - y view.  
Co - lum-bia's Peace Cru - sa - ders, We sing but Free-dom's Song.  
With God Al-might - y for . us, Our cause can nev - er fail.

\*Used in Johannes Brahms' "Akademische Festouvertüre"

### Contrasting with

1 *mf* *p* *mf*

2 *p* *mf* *p*

3 *mf* *p* *mf* *p* *mf*

4 *mf* *p* *mf*

## THE POOR OLD MAN

*Lively*  
*mp* SOLO

ROTE SONG

Old Sailor Chantey



1. O a poor old man came a - rid - ing by, Says  
 2. O the poor old man, not a word says 'he, But  
 3. Mer - ry mess - mates all, if ye like this song, Just



I, "Old man, your horse will die."  
 chains his horse up to a tree. } O John-ny come to Hi - lo, O  
 keep a sing - ing all night long.



poor old man! O wake her, O shake her, O shake that girl with the



blue dress on, O John-ny come to Hi - lo, O poor old man!

## IN CAMP

Wolfgang Amadeus Mozart

*Tempo di marcia*

1. Thoughts of dan - ger can nev - er ap - pall us; No sur -  
 2. Let them boast as they may, we but scorn them; Ere to -



prise in the dark can be - fall us, For the bu - gle, the bu - gle will  
 day of their pride we have shorn them; And the bu - gle, the bu - gle will



call us At the first stealth-y move of the foe.  
 warn them, Sol - diers' mus-kets are not meant for (*Omit*) show.

## THE BIG DRUM

Malcolm Douglas  
in "St. Nicholas," 2d stanza by H. W. L.

Harvey Worthington Loomis

*Lively, with humor*

*mf* *f*

1. A lit - tle man bought him a big bass drum, Boom, boom,  
2. One day . they said, "Will you join the war," Boom, boom,

*mf* *f*

*p no pedal*

*mp* *f*

boom ! " Who knows," said he, "when a war will come ?" Boom, boom,  
boom ! " And bring your drum where the can-nons roar ?" Boom, boom,

*mp* *f*

*p*

*mp*

boom ! " I'm not at all fright-ened, you un - der - stand, But  
boom ! " It's real - ly not a - ble to go," he said ; "In

*mp*

if I am called on to fight for my land, I  
prac - tic - ing drum - ming, I broke its head; I've

The musical score for 'THE BIG DRUM' features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The melody consists of eighth and quarter notes. The piano accompaniment includes chords and single notes, with a '3' marking over a triplet in the right hand.

want to be read - y to play in the band," Boom, boom, boom!  
noth - ing to beat or to bang an - y more!" Boom, boom, boom!

This section continues the musical score. The vocal melody ends with a double bar line. The piano accompaniment continues with chords and single notes, ending with a double bar line. Dynamics like 'f' (forte) and 'p' (piano) are indicated.

## THE SCISSORS GRINDER

*Allegro moderato*  
*mp*

1. There once was a man ground knives and shears,  
2. And all of the wares he sharp-en'd well, } Ho, ho! sing-ing in the rain,  
3. And if you should meet this fine old man, }

The musical score for 'THE SCISSORS GRINDER' is in 2/4 time. It begins with a treble clef and a key signature of one sharp. The tempo is marked 'Allegro moderato' and the dynamic is 'mp' (mezzo-piano). The melody is composed of eighth and quarter notes. The piano accompaniment features chords and single notes, with a 'f' (forte) marking at the end.

He plied his trade for nine-ty years,  
And turned his wheel and rang his bell, } All so ear-ly of the morn-ing.  
Pray treat him well as e'er you can, }



## SEQUENTIAL STUDIES

**Reference: Manual, Book Two, Pages 76 and 87**

*Fa*


$$T_e$$

$$L_e$$


*Me*

*Rä*

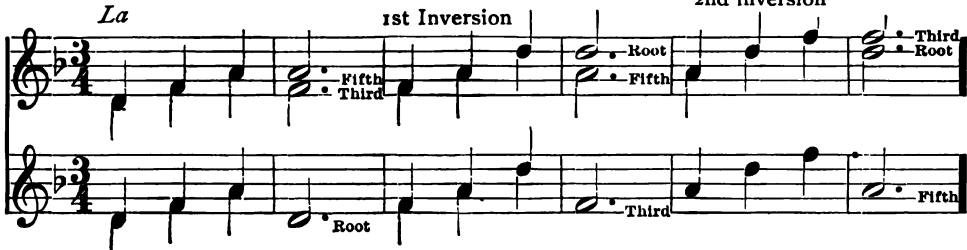
**Reference: Manual, Book Two, Pages 77-79**

## *La* Triad

$$La$$

### 1st Inversion

## 2nd inversion



### Re Triad

$$Re$$


# FAR-OFF AND NEAR-BY

Adapted from the Russian by H. W. L.

Folk Song of Little Russia

*Allegretto*

Arr. by Harvey Worthington Loomis



1. Mountain paths I roam To find the fair-est flow'r a-grow - ing;
2. Still, a - far I rove, A wondrous mag-ic blos-som seek - ing,
3. High a - bove the snows I find the e-del-weiss\* by search - ing;



1. Mountain paths I roam To find the fair-est flow'r a -
2. Still, a - far I rove, A wondrous mag-ic blos-som
3. High a - bove the snows I find the e-del-weiss\* by

(Optional accompaniment)



Near-er to my home I know that love-ly buds are show-ing.  
Knowing in the grove Be-hind, the pix-ie-moss is peek-ing.  
Ah! but there's a rose At home, where gar-den birds are perch-ing.



grow - ing;      Near-er to my home The buds all show.  
seek - ing;      Knowing in the grove The pix-ies peek.  
search - ing;      Ah! but there's a rose Where rob-ins perch.



\* Pronounce ä-d'l-vice

Ped. \*

## THE THREE SONS

Somerset Folk Song

*Moderato (beat two)**mf*

1. There was a farm - er had three sons, Three  
 2. The first he was a stout mil - lard, The  
 3. The stout mil - lard he stole the corn, The  
 4. The mil - lard he was drowned in his pond, The

sons to . . him . were . born, And he  
 next was a spin - ner of . . yarn, And the  
 spin - ner he . stole . the . yarn, And the  
 spin - ner was . hanged by his yarn, And his

came right home in the mid - dle of the night And he  
 third, to be sure, was a lit - tle tai - lor, With the  
 tai - lor went forth and he stole broad - cloth For to  
 goose ran a - way with the tai - lor one day With the

turned them out . of doors, And he turned them out . of  
 broad-cloth un-der his arm, With the broad-cloth un-der his  
 keep those three scamps warm, For to keep those three scamps  
 broad-cloth un-der his arm, With the broad-cloth un-der his

doors. He came . right . home in the  
 arm. The third; . to be sure, was a  
 warm. The tai - lor went . forth and he  
 arm. The goose . ran a - way with the

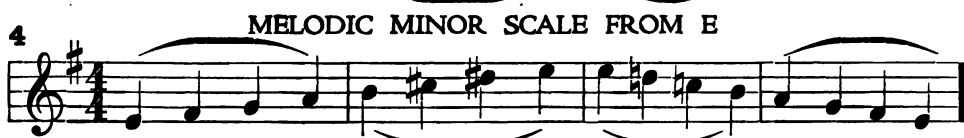
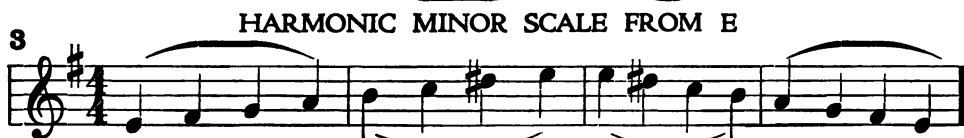
mid - dle of the night And he turned them out of doors.  
 lit - tle tai - lor, With the broad-cloth un-der his arm.  
 stole a broad - cloth For to keep those three scamps warm.  
 tai - lor one . day With the broad-cloth un-der his arm.

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of three systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are written below the vocal line. The piano accompaniment includes chords, single notes, and rests. The score ends with a double bar line and repeat signs.

Reference: Manual, Book Two, Pages 86-87; 103-104

After the key tone is sounded, the pupils should sing the four scales in the following order, without assistance or suggestion from the teacher. Later, the four scales should be sung by each pupil individually.

### MAJOR SCALE FROM E

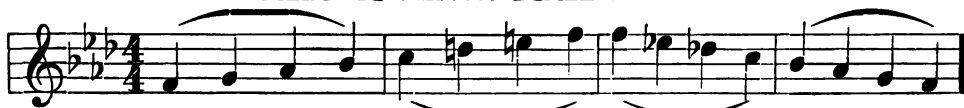


1. a. Sing the lower tetrachord of the Normal Minor ascending; descending  
b. Sing the lower tetrachord of the Harmonic Minor ascending; descending  
c. Sing the lower tetrachord of the Melodic Minor ascending; descending
2. a. Sing the upper tetrachord of the Major Scale ascending  
b. Sing the upper tetrachord of the Melodic Minor ascending
3. a. Sing the upper tetrachord of the Normal Minor ascending  
b. Sing the upper tetrachord of the Harmonic Minor ascending  
c. Sing the upper tetrachord of the Melodic Minor ascending
4. a. Sing the upper tetrachord of the Normal Minor descending  
b. Sing the upper tetrachord of the Melodic Minor descending

### HARMONIC MINOR SCALE FROM F



### MELODIC MINOR SCALE FROM F



# BLUEBIRD TIME

*Allegretto*

Carl Maria von Weber



1. Now all the fields are white-clad, Still wear-ing robes of snow,
2. Soon comes the laugh-ing spring-time, March can-not lin-ger long;



Tho' they are on - ly light-clad, Green peep-ing thro' be - low ;  
 Blue - bird has said, "It's wing-time !" Blue-birds are nev - er wrong ;



Soon they will be all bright-clad Dressed for A-pril's flow-er show.  
 They know the fair - y - ring-time ; They will tell you in their song.

# IN THE ALPS

*Allegretto*

1. Snow-crown'd the high - land, Sun - set is here, Up thro' the
2. Soon hosts of night-clouds Veil each ra-vine, Chang'd all to



sky - land See the eve - ning star ap - pear.  
 bright clouds By the moon, with ray se - rene.



Ris-ing from the vale, Float-ing o'er the dale, Mu - sic ech-oes clear.  
 Far be-low the height, Glow-ing thro' the night, Vil-lage lights are seen.

# MARCH WIND

ROUND

I

II



March wind, colder than snow, All that you ev-er can do is to blow.

After the first two songs on this page have been thoroughly learned, the class may be divided, one section singing "Bluebird Time" while the other section sings "In the Alps."

## ROBIN'S PROPHECY

Arthur Edward Johnstone

*Slowly and quietly*

1. Not a sound was heard, Not a pip - ing bird;  
 2. Then, one ros - y morn, Cro - cus buds were born;

Chimes of spring had not yet waked, Silence o'er the hill; (Floes of)  
 Call - ing from a ma - ple bough, Rob-in war - bled clear, (Such a)

Ice in the riv - er, Trees all a - shiv - er;  
 Soft ech - o bring - ing, Sweet rang his sing - ing:

*legato*

*sempre legato*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

But - ter - fly and blos - som were slum - b'ring still.  
 "Gold - en - heart - ed A - pril will soon be here."

*Ped.* \* *Ped.* \* *Ped.* \*

A SONG OF GLADNESS

Russian Folk Tune

*Moderato*

1. Hap - py is a cloud at break of day; Hap - py is a brook where sunbeams play;  
 2. Hap - py is a grove when bluebirds wake; Happy is a trout that skims the lake;

Glad the rov - ing sum - mer breeze; Glad the blos - soms on the trees.  
 Glad the win - ter; spring is glad; Life is joy for lass and lad.

Glad the  
 Love - ly

BEDTIME

ROUND

I

Soft as the shad - ows we're mov - ing a - long,

II

Go - ing to Slum - ber - land, Sing - ing a song.



**1** *Moderato*  
*mf* *repeat p*

**2** *Moderato*  
*mp* *repeat pp*

## ASLEEP AND AWAKE

*Slowly*

1. Soft cloud a - bove, White like a dove,  
2. Soft cloud that blows Wakes like a rose,

*I* ,

Sleep-ing in the blue, Wak-ing not till day is new.  
Shin-ing in the (Omit)

*2* ,

sun, Not to sleep a - gain till love - ly day is done.

## SPINNING SONG

Carl Reinecke

*Allegretto*

1. Spin, las-sie, spin ; The thread goes out and  
 2. Sing, las-sie, sing ; A mer-ry heart to  
 3. Learn, las-sie, learn ; Good for-tune thus to

in. Grow-ing as your tress-es grow Wis-dom with each  
 bring. While the gold-en flax you spin, Keep a cheer-ful  
 earn ; Learn to work and learn to pray, Spin-ning on from

year will show. Spin, las-sie, spin ; Spin, las-sie, spin.  
 heart with-in. Sing, las-sie, sing ; Sing, las-sie, sing.  
 day to day. Learn, las-sie, learn ; Learn, las-sie, learn.

## THE LAND OF MAKE-BELIEVE

John E. West

*Con moto moderato*

SOLO

1. I know of a dear, de -  
2. And there ev'-ry lad be -

*p dolce legato* *legato*

light - ful land, Which is not so far a - way, . . That  
comes a knight, And a fai - ry queen each lass; . . And

we may not sail to its sun - lit . strand No mat - ter how short the  
lips learn laughter and eyes grow bright As dew - drops in the

# THE LAND OF MAKE-BELIEVE

87

*mf* CHORUS

day; . Ah, . there the skies are al - ways blue, And  
grass; For there's noth - ing beau - ti - ful, brave and bold That

*mf*  
*with Ped.*

SOLO *cresc.*

hearts for - get to grieve, For there's nev - er a dream but  
one may not a - chieve, If he once sets foot on the

*cresc.*

*rit.* *f* *mp* *a tempo*

must come true } In the land of Make - Be - lieve, the  
sands of gold }

CHORUS *pp*

(1 and 2) In the land of

*rit.* *f* *a tempo* *p*  
*with Ped.*

The musical score is written for voice and piano. It begins with a vocal line in G major (one flat) and 4/4 time. The piano accompaniment starts with a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The score includes a chorus section, a solo section, and a final chorus. Performance markings include dynamics (mf, f, mp, pp), tempo changes (a tempo, rit.), and pedaling instructions (with Ped.). The lyrics are written below the vocal line, and the piano part includes chord symbols and rhythmic markings.

## THE LAND OF MAKE-BELIEVE

*poco rit.*

land of Make-Be - lieve. . lieve. .

*poco rit.* *pp* *pp*

Make - Be - lieve. . lieve. .

*poco rit.* *pp* *dim.* *pp*

## THE EASTER SEASON

*Allegretto*

A - pril is low - er - y, Some-times quite show - er - y, Ah! but so  
Clouds all look bil - low-y, Snow-white and pil - low-y; Dear pus - sy -

flow - er - y; Wel - come each year.  
(Omit) wil - low-y A - pril is here.

## THE FERRY

*Allegro*

Have ye heard of the fer - ry That takes ye from Kerry And cross - es the  
If it is - n't in Ker - ry, Per - haps 'tis in Der - ry, Or else, it may

riv - er as smooth as a song?  
be the ge - (Omit) og - ra - phy's wrong.

# SPRING THOUGHTS

Foster B. Merriam  
*Allegro grazioso*

Friedrich von Flotow in "Stradella"

*mp*

1. { Oh, to hear the bob-o-link tune And find the buds of  
watch the gauz-y but-ter-fly dance A-mong the scent-ed  
3. { Oh, to look for daf-fo-dil flow'rs That blos-som thro' the  
Oh, the ver-y mer-ri-est thing Is think-ing what we'll

*mp leggiero*

*I* > , *2* FINE *sempre delicato*

ear-ly June, Or  
(Omit) flow'r-ing plants! *2.* { All goes right, and noth-ing goes  
A-pril hours! But Tho' they start wet weather, I  
(Omit.) do in spring!

*sempre delicato*

*I* > , *2* > *D.C.*

wrong When fra-grant South-winds flut-ter a-long ;  
know, 'Twill rain and shine to - (Omit) geth-er, I know.

## AROUND THE WORLD

*Grazioso*

Melody by V. Miry

1. I took my lit - tle sail-boat to sail a-round the world, And  
 2. I sailed be-tween the mountains where brooks came tumbling down, And  
 3. The town was full of won-ders, and stat-ues made of stone, But

in and out the mead-ows the riv - er wound and curled. I  
 out be-yond a for - est I saw a for - eign town ; The  
 no one saw them with me, for I was all a - lone, And

drift - ed by the bow - ers where rose and i - vy twined, But  
 birds were sing - ing gai - ly some songs I'd nev - er heard, But  
 I was long - ing on - ly to reach the mead-ow stile To

no such love - ly gar - den as that I'd left be - hind.  
 Oh, I love more dear - ly my pet ca - na - ry - bird! } Wher -  
 hear my sis - ter's mu - sic and see my moth - er smile. }

*p*

*legato*

*poco a poco ritard e dimin.*

e'er . you may roam, There's no . place like home.

*p poco a poco ritard e dimin.*

# THE UNFORTUNATE BEE

Harvey Worthington Loomis

Herbert Fullerton

*Allegro*

1. I won - der why the hon - ey - bee Should wear so man - y belts ;  
 2. Per - haps he thinks he has a right To keep his clothes at least,  
 3. He found his hap - py hive was bare One day when he got home ;

I think he might give one to me, Or else to some one else.  
 For peo - ple come like thieves at night, And steal his hon - ey feast.  
 He could - n't e - ven fix his hair, Be - cause he had no comb !



## FAITHFUL JOHNNY

*Andantino semplice*Scotch Folk Song  
Accompaniment by Beethoven

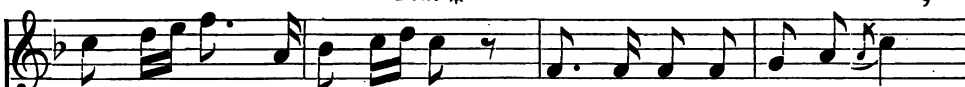
GIRLS



1. "When will ye come a - gain, my faith - ful John - ny ?
2. "When blows the north-wind could, my faith - ful John - ny ?
3. "E'er must we part a - gain, my faith - ful John - ny ?



When will ye come a - gain ? "When the corn is in the sheaves,  
 When blows the north wind could ? "Tho' the snaw drifts day by day,  
 E'er must we part a - gain ? "Nay, as long as in mine eyes



When the Au - tumn sheds her leaves, Then, Oh, then will I come back,  
 Tho' I scarce can find the way, Then will I come back to thee,  
 Thy dear face re - flect - ed lies; Nev - er, nev - er shall we part,



♯ short appoggiatura, (pronounce ahp-pod-jah-to6-rah), a very short grace note

*rall.*



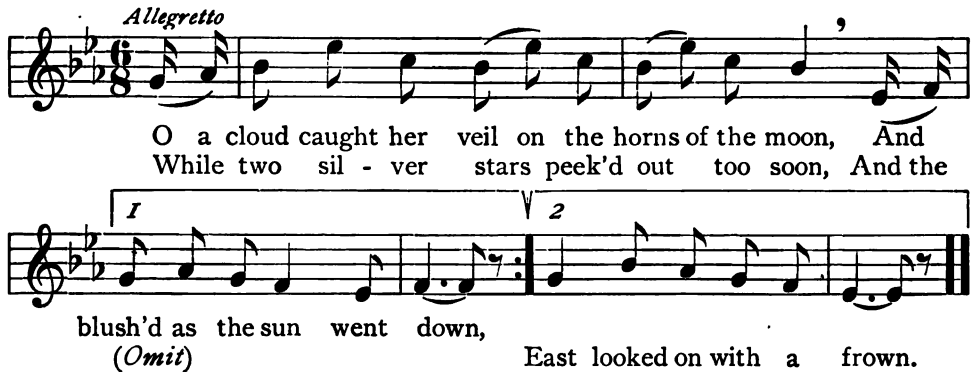
My bon - nie las - sie, Oh, my bon - nie las - sie !"

*rall.* *p*

# A SKY STORY

Frank S. Bainbridge

*Allegretto*



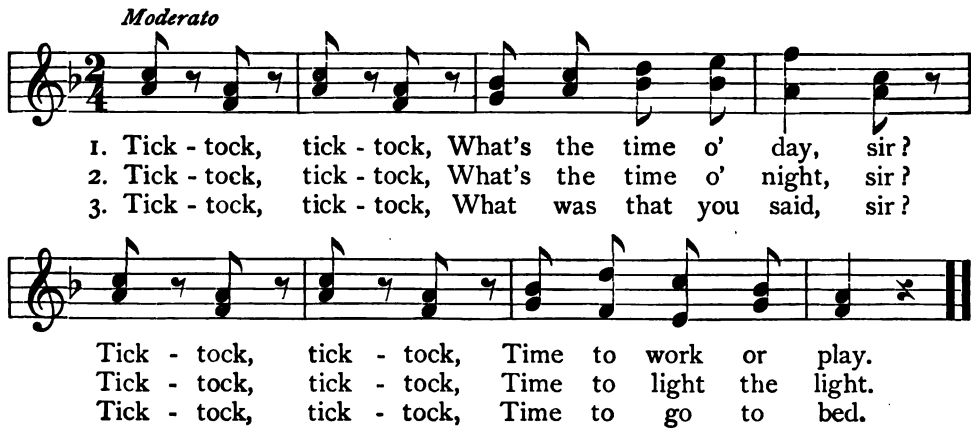
O a cloud caught her veil on the horns of the moon, And  
While two sil - ver stars peek'd out too soon, And the

1 2

blush'd as the sun went down,  
(Omit) East looked on with a frown.

# TICK-TOCK

*Moderato*



1. Tick - tock, tick - tock, What's the time o' day, sir?  
2. Tick - tock, tick - tock, What's the time o' night, sir?  
3. Tick - tock, tick - tock, What was that you said, sir?

Tick - tock, tick - tock, Time to work or play.  
Tick - tock, tick - tock, Time to light the light.  
Tick - tock, tick - tock, Time to go to bed.

1



2



3



## ROSES AND SNOW

Katharine Whitmore

*Moderato*



Win - ter has her ros - es, White and thorn-less ros - es,  
Sum-mer has her snow-flakes, Soft and scent - ed snow-flakes,



Flow - ers out of heav - en for the bare vines and trees.  
Borne in pet - al flur - ries by the warm or - chard breeze.

## A RIDDLE

German Folk Song

*Moderato*

1. I know a lit - tle man in the for - est green; He  
 2. He's stand - ing on one leg in the for - est there; He



nev - er says a word, yet he's oft - en seen.  
 wears a cap of black, for he has no hair.



Tell me who this man can be, Stand - ing by the  
 Who can guess his name—can you? That's an eas - y



hem-lock tree; He wears a pret - ty cloak with a pur - ple sheen.  
 thing to do; He sometimes car - ries poi - son, so do take care.

## PUSS IN BOOTS

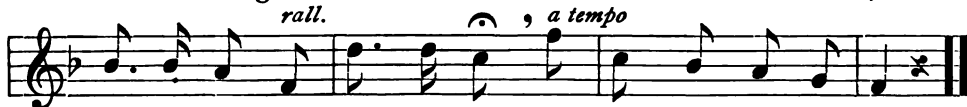
Adapted from the German



1. Oh! Oh! Oh! The cat ran thro' the snow; She start - ed out in  
 2. O dear me! The cat climbed up a tree; And as she did not



boots of black, But when that fool - ish cat came back, What  
 think it right That all her boots should be so white, She



do you think? The strangest sight! Those boots had all turned white.  
 used her tongue, as oft be - fore, And washed them black once more.

## THE SOUTH WIND

Frederick Winthrop  
*Allegretto espressivo*

Wolfgang Amadeus Mozart  
in "Don Giovanni"

1. Forth came the fragrant South wind, Child of the morn-ing sky ;  
3. Stir-ring the boughs in or - chards, Prom-ise of bloom she gave ;

The first system of the musical score for 'The South Wind'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are written below the vocal line. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two sharps and a 4/4 time signature. The piano part includes chords and single notes, with some measures marked with an 'x'.

Led by the hand of A - pril, Her form went danc-ing by. 2. The  
Down on the gold-en sea-shore She calmed the rest - less wave. 4. Her

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line. The piano part includes chords and single notes, with some measures marked with an 'x'.

rob - in sang to greet her A tune of springtime bliss; She found the sleeping  
spell she flung o'er forests, Then spread her wings above, To seek the dreaming

The third system of the musical score. It continues the vocal line and piano accompaniment from the second system. The lyrics are written below the vocal line. The piano part includes chords and single notes, with some measures marked with an 'x'. The word 'sempre p' is written below the piano part.

# THE SOUTH WIND

97

leaf-buds, With gen-tle touch caressed them, And woke them with a kiss.  
dawn-clouds, To speed them on their voy-age And breathe a vow of love.

# THE SHAMROCK

ROUND

I II  
Sweet and green and shaped like a heart— A -  
cross the sea it grows in the dew; And ah! should  
ev - er we part, The first I find I'll send to you!

# EVENING THOUGHTS

*Allegretto*

Sir Arthur S. Sullivan

1. Bright sil - ver eve - ning stars! God made their light;  
2. Sweet thrush - es soft - ly croon, Through shad - ows deep!  
He set them in the sky To watch through the night.  
God taught them how to sing The for - est to sleep.

## IN THE FARMYARD

Adapted from Björnstjerne Björnson

Edvard Hagerup Grieg

*Allegro leggiero*

Come a - long, my white lamb-kin, come a - long, po - ny gray ; Lit-tle

puss - cat, lit - tle pug - dog, for the sun-shine is gay. Come, chick-chicks, all

*Ped.*

chuck-ling, And you, down - y duck-ling, O dear, how you sprawl! Take care not to fall !

*ritard.*

*ritard.*

\* *Ped.* \*

*a tempo*

Lit - tle fat, pink-eyed rab - bit, With a too greed - y ha - bit, Eat let - tuce to -

*a tempo*

day As much as you may, For hark! I hear the par-tridge a-drum-ming, Which

means that Au-tumn is com - ing.



## QUESTIONS

Russell M. Dodge

*Allegro moderato*

Herbert Fullerton



1. Cloud, cloud, where are you drift - ing, Chang - ing and
2. Breeze, breeze, where are you go - ing, Whist - ling and
3. Stream, stream, where are you dash - ing, Spark - ling and



shift - ing, White as foam? Grace - ful - ly sail - ing,  
 blow - ing, East and west? Wak - ing and cry - ing,  
 flash - ing Down the dell? Di - a - monds fling - ing,



Blush - ing and pal - ing, Cloud, cloud, Where is your home?  
 Laugh - ing or sigh - ing, Breeze, breeze, Where do you rest?  
 Shout - ing and sing - ing, Stream, stream, Where do you dwell?

## APRIL

Katharine Whitmore

*Allegretto*

Franz Xaver Süssmayer



1. Fair A - pril, the maid - en, comes down from the sky;  
 Her tress - es are gold - en, and blue is her eye;
2. She flings her bright jew - els on pas - ture and lawn,  
 To spar - kle and gleam in the light of the dawn;



Her glance is re - flect - ed in stream and in lake;  
 She warms the green moss where the wind - flow - ers lie,



At sound of . her voice, all the flow - ers a - wake.  
 And teach - es . the blue - bird a tune of the sky.

## A VISITOR

James F. Caldwell

Franz Ries

*mp*

1. There's some one in the gar - den— Out of the sky she came;  
 2. Her eyes are ten - der vio - lets, Such as I've nev - er seen;  
 3. She scat - ters ti - ny dia - monds O - ver the vel - vet grass;

*mf*

*p*

She wears a train of cro - cus; Pray see if you know her name.  
 She's taught the birds their mu - sic And paint-ed the mead-ows green.  
 You've guess'd! her name is A - pril, With flowers for all who pass.

## LAVENDER

London Street Cry

ROUND

Old English

*I*

Buy my lav - en - der, sweet bloom - ing lav - en - der!

*II*

Buy my lav - en - der, sweet blooming lav - en - der! Buy! . .

*III*

## THE TURTLE DOVES

*Andantino*

Carl Reinecke



1. Up yon - der on the moun - tain There stands a dwell - ing  
 2. Had I such love - ly pin - ions I'd fly through all the



high ; And from it ev - 'ry morn - ing Two tur - tle doves will fly, And  
 land - To seek my lit - tle broth - er And take him by the hand, To



from it ev - 'ry morn - ing, Two tur - tle doves will fly.  
 seek my lit - tle broth - er, And take him by the hand.

## AN EASTER CAROL

*Smoothly*

Gascon Folk Tune



Come with us, dear flow - ers, while we chant our



hymns ; Let your per - fume hov - er till the day - light dims.



1. Mod - est vio - let, hid - ing in the grass a -  
 2. Lil - y fair, high stand - ing in the sun's warm  
 3. Love - ly rose, un - fold - ing like a heart of



part, Thou shalt teach thy les - son of a hum - ble heart.  
 light, May we all be pure as is thy beau - ty bright.  
 love, Teach us all sweet les - sons of the Lord a - bove.

## A LITTLE DUTCH GARDEN

Hattie Whitney

Victor Herbert

*(To be sung in a dainty, detached style)*

*Moderately fast*

*mf* *p* *p* *p*

I passed by a gar-den, a

lit-tle Dutch gar-den Where use-ful and pret-ty things grew— . Heart's-

ease and to-ma-toes and pinks and po-ta-toes And li-lies and

*fp*

*fp*, loud, then immediately soft

## A LITTLE DUTCH GARDEN

on - ions and rue; . . I saw in that gar - den, that lit - tle Dutch  
heart's in that gar - den, that lit - tle Dutch

gar - den, A chub-by Dutch man with a spade, . A ros - y Dutch  
gar - den, It tum-bled right in as I passed, . 'Mid wil - der - ing

*(Second time only) Slower (Second time only)*

frau with a shoe like a scow, And a flax - en-haired lit - tle Dutch  
maz - es of spin - ach and dais - ies, And Gret - chen is hold - ing it

**FINE** *p e legato*

maid. . . There grew in that gar-den, that lit - tle Dutch gar-den, Blue  
fast. . .

flag - flow - ers love - ly and tall, . . . . And ear - ly blush

*rit.* *Dal Segno*

roses and lit-tle pink posies, But Gretchen was fairer than all. . . My

*Fine*, the end ; *rit.*, gradually slower ; *Dal Segno*, from the sign

## NOW IS THE MONTH OF MAYING

Early English

Thomas Morley (1595)

*Vivace**mf*

1. Now is the month of May - ing, When mer - ry lads are  
 2. The Spring, clad all in glad - ness, Doth laugh at Win - ter's  
 3. Fie then, why sit we mus - ing, Youth's sweet de-light re-

play - ing,  
 sad - ness,  
 fus - ing? } Fa la la la la la la la, Fa la

la la la la la. } Each with his bon - ny  
 And to the bag - pipes'  
 Say, dain - ty nymphs, and

lass A - danc - ing on the grass. }  
 sound, The nymphs tread out their ground. } Fa la  
 speak, Shall we play bar - ley - break ? }

la la la, Fa la la la la la la la la la la.

## A BLUEBIRD SONG

ROUND

Fr. Silcher

I *mp* , II

1. I heard in the woods a won - der - ful air, A song without words, as
2. If bluebirds could speak I know what they'd say : They'd tell us no month was

, III

sweet as a pray'r ; 'Twas soft - ly caroll'd by a lit - tle blue - bird fair.  
 fair - er than May, For then they're happy as a lit - tle flow'r is gay.



## WATCHERS IN THE SKY

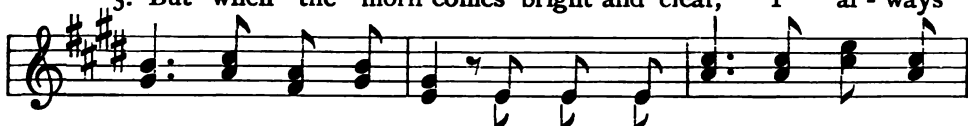
James F. Caldwell

1ST SOPRANO

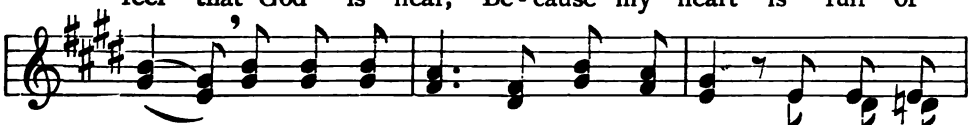
1ST AND 2D SOPRANOS



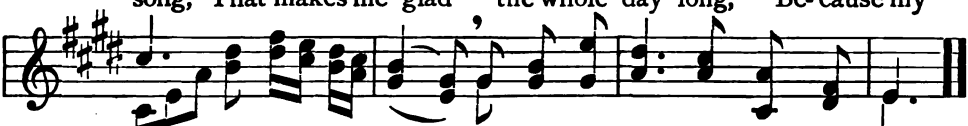
1. When all the world has gone to sleep, The sil - ver  
 2. And oft at night the la - dy moon, Who smiles as  
 3. But when the morn comes bright and clear, I al - ways



stars at me will peep, And Oh, their kind and friend - ly  
 sweet as sun at noon, Will send a beam to watch my  
 feel that God is near, Be - cause my heart is full of



gleams, I seem to see them thro' my dreams, And Oh, their  
 bed, Then sails in glo - ry o - ver-head, She sends a  
 song, That makes me glad the whole day long, Be - cause my



kind and friendly gleams, I seem to see them thro' my dreams.  
 beam to watch my bed, Then sails in glo - ry o - ver-head.  
 heart is full of song, That makes me glad the whole day long.

## PLAYTIME

*Allegro*

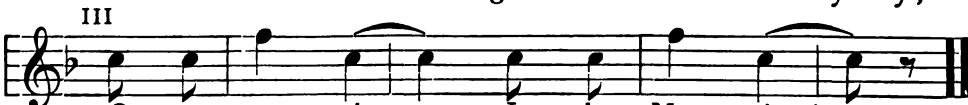
ROUND



The brook-lets and the breez-es and the clouds are all at play ;



The but - ter - flies are flut - t'ring in the or - chard ev - 'ry day ;



O a gay time . Is the May - time ! .

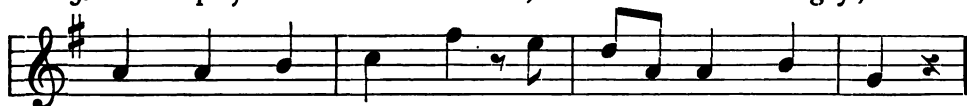
## DANCING SONG

*In waltz tempo*

From a Swabian Tune



1. Come, dance in the noon-light, the noon - light of May Un -
2. As light as the fay - folk, the fay - folk at play, O
3. We'll play in the sun - shine, for sun - shine is gay; Its

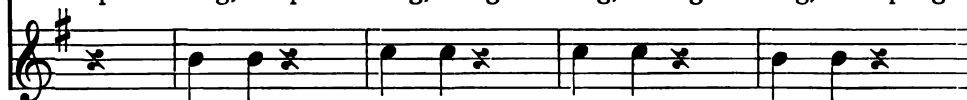


til the soft moon - light is shed on the spray.  
 they are the May - folk who hide thro' the day.  
 bright rays of fun shine till light glides a - way.

REFRAIN —



Trip a - long, trip a - long, Sing a song, sing a song, Keep-ing



Tip - toe, tip - toe, tip - toe, tip - toe,



time To a mer - ry, mer - ry, mer - ry waltz - tune— O hey!

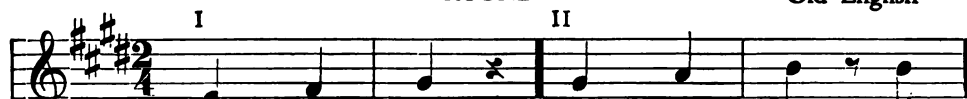


tip - toe. Mer - ry, mer - ry, mer - ry pi - rou-ette, O hey!

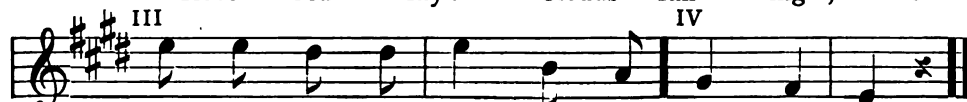
## THE RISING SUN

ROUND

Old English



Rose - red sky! Clouds sail high; The



ris - ing sun has o - pened his great gold eye.

## MAY SONG

*Allegretto*

Wm. Luton Wood



1. O come to the mead - ows to - day! . The

2. O come to the mead - ows to - day! . The

sweet lit - tle dai - sies and vi - o - lets blue, And all the spring  
fields are all bright with the fresh morn - ing dew, The birds are allflow - ers are call - ing for you ; Ah come to the mead - ows to -  
sing - ing a roun - del for you ; Ah come to the mead - ows to -day! . Ah come, ' it is May, it is May! .  
day! . Ah come, it is May, it is May! .

## SPRING DANCERS

*Moderato*

1. Aft - er the show'rs of A - pril, When the gar - den is

2. Then there are oth - er danc - ers, Though they have - n't yet

warm and bright, To the mu - sic of wrens and  
learned to fly — They're the daf - fo - dils, dressed inblue - birds Gold - en but - ter - flies dance in the light. .  
sat - in, And the col - um - bines, bal - anc - ing high. .

## SOMEBODY

Children's Game  
*Allegretto*

German Folk Tune

1. Tell, tell, what is my tho't like? Tell, tell, what can it be?  
2. Tell, tell, what is my tho't like? Tell, tell, what can it be?

*mp*

Tell, tell, what is my tho't like? Somebody's think-ing of me.  
Tell, tell, what is my tho't like? Somebody's think-ing of you.

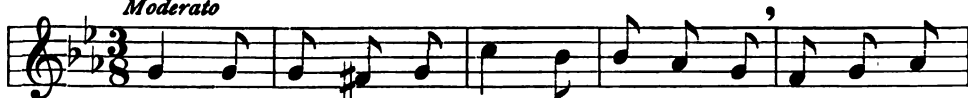
*mf* *p*

Hey, ho! Hey, ho! Some-bo-dy's think-ing of me.  
Hey, ho! Hey, ho! Some-bo-dy's think-ing of you.

*mf* *p* *Melody legato*

*Ped.* \*

## A MAY SONG

*Moderato*

1. Birds are sing-ing a sil-ver mel-o-dy O-ver and
2. Throngs a-round the bright May-pole clus-ter-ing, Braid-ing the



o-ver to greet the dawn; O mer-ry lads and maids, O  
rib-bons of red and green This mer-ry morn of May, This



mer-ry lads and maids, Pluck flow-ers to strew on the lawn. .  
mer-ry morn of May, Are weav-ing a crown for the queen.

## THE ITALIAN GARDEN

*Moderato*

Italian Folk Tune



Chil-dren with blos-soms lad-en Play in the gold-en I -  
One is a ros-y maid-en, Love-li-est flow'r in that



tal-ian gar-den; Nim-bly dance all a-round a-bout, Gai-ly  
gold-en gar-den; Hear her sing, "Tra-la-la-la-la! 'Tis the



prance all a-round a-bout, Light as air, how they ca-per a-long!  
spring, tra-la-la-la-la! 'Tis the birthday of blos-soms and song."

## CHANTICLEER

ROUND



"Cock - a - doo - dle - doo!" } Roost-er is greet-ing a day that is new, }  
"Cock - a - doo - dle - doo!" } Wish-ing "the top o' the morning" to you. }

After the first two songs on this page have been thoroughly learned, the class may be divided, one section singing "A May Song" while the other section sings "The Italian Garden."

## THE WATERFALL

M. M. (St. Nicholas)  
Andantino

1. A . moun - tain brook, one sun - ny . day Ran  
2. And then it found a rock - y . stair, All

*p* *molto legato*

*Ped.* \* *Ped.* \*

*poco rit.* *a tempo* *cresc.*

off . from home and lost its way ; In plac - es nev - er .  
slipper-y, ♫ and tum - bled there; Went down with such a .

*cresc.*

*with pedal*  
*mf*

*dimin.* *p*

seen be - fore, It . wan - dered off . a . mile or more.  
might - y . fall, It . nev - er . could climb back at all.

*mf* *dimin.* *p*

## KELVIN GROVE

Thomas Lyle  
*Allegretto*

Scotch Tune



1. Let us haste to Kel - vin Grove, bon - nie las - sie, O!  
 2. Let us wan - der by the mill, bon - nie las - sie, O!  
 3. O . Kel - vin's banks are fair, bon - nie las - sie, O!



Thro' its maz - es let us rove, bon - nie las - sie, O!  
 To the cove be - side the rill, bon - nie las - sie, O!  
 When in sum - mer we are there, bon - nie las - sie, O!



Where the ros - es in their pride Deck the bon - nie din - gle - side,  
 Where the glens re-bound the call Of the roar - ing wa - ters' fall  
 There the May - pink's crim - son plume Throws a soft but sweet per - fume



Where the mid - night fair - ies glide, bon - nie las - sie, O!  
 Thro' the moun - tain's rock - y hall, bon - nie las - sie, O!  
 Round the yel - low banks o' broom, bon - nie las - sie, O!

## A LULLABY

Basque Air

*Quietly, with a swinging motion*

1. Eyes of love, Shine on your cra - dle, Stars a - bove, Watch - ing your sleep.  
 2. An - gel throngs Stand by your cra - dle Croon - ing songs, Watch - ing your sleep.  
 (D.C.) Moth - er's eyes Shine on your cra - dle; Soon you'll rise, Ros - y from sleep.



"Lull - a - by," the breezes sigh, And "Lull - a - by," the waves re - ply.  
 "Lull - a - by," the brooklet sings, And "Lull - a - by," the bel - fry rings.

## A MAY DANCE

*Tempo di Valse*

Emile Waldteufel

*mp*

1. May is here! May is here! Come, dance on the green! .  
 2. Sing a song, Sing a song, Here, un-der the trees; .

*mp*

*With pedal*

*cresc.*

Rib-bons bright, Red and white, Braid them a-round the queen. .  
 Dance a - bout, In and out, Gay as the morn-ing breeze. .

*cresc.*

## MAGIC

*Allegro*

Russian Folk Dance

{ See the gold-en but-ter-flies a-bove us, Glist-'ning in the light, O!  
 { Hap-py gold-en but-ter-flies a-bove us, Such a pret-ty sight, O!

{ They were once lit-tle cat-er-pil-lars, Wrapped in gray cocoons very tight, O!  
 { Fai-ries woke all the cat-er-pil-lars, Then their wings grew out in the night, O!



# THE HARE AND THE TURTLE

Adapted from Æsop  
*Allegretto*

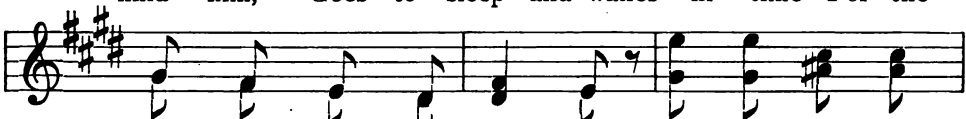
French Folk Tune



1. Once a hare that nim - bly ran Thro' a field of i - vy
2. "What's your work" the hare then said, "Have you ver - y much to
3. Hare starts off at break-neck speed, But the tur - tle stays be -



myr - tle Stopped his play to speak a word To a  
do, sir?" "Run - ning rac - es all day long; I will  
hind him, Goes to sleep and wakes in time For the



ver - y drow - sy tur - tle. "Hey, good day!" the  
run a race with you, sir." Said the hare, "I'll  
breath - less hare to find him. Hare then said, "You've



hare cried out, "Are you feel - ing well, good neighbor?" "I'm quite well," his  
take you up, For a race is just my line, sir; I will race you  
played some trick? Are you tri - fling with my pow'r, sir?" Tur - tle said be -



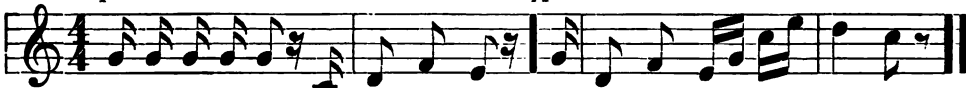
friend re - plied, "But I'm rest - ing from my la - bor."  
round the field, And the track is ver - y fine, sir."  
tween two yawns, "I have beat you by an hour, sir."

## THE WOODPECKER

ROUND

I

II



"Tap - a - tap - a - tap" — A bird in gray; Ob - serve him drive that drill in.  
"Tap - a - tap - a - tap" — The worms must pay, And so he sends his bill in.

# ARBOR DAY

117



*Tempo di marcia*

Herbert Fullerton

*mp*

1. Tramp-ing thro' the for - est, Sing - ing thro' the for - est,  
2. Home we go with treas-ure; La - bor won the treas - ure;

*mp*

Spade in hand, We form a toil-er's band, Trans-plant-ing trees of prom-ise,  
Find a place For ev - 'ry tree to grace. We'll plant them on the highway,

*legato*

*cresc.*

*mf*

Trees of shad - y prom-ise—That's the way we play On joyful Ar - bor Day.  
Shade the bar-ren highway! Fair - est time of May Is joy-ful Ar - bor Day.

*cresc.*

*mf*

*vigoroso*

## THE SWING

Robert Louis Stevenson

Wm. Luton Wood

*Allegretto**mf*

1. How do you like to go up in a swing, Up in the air so blue?  
 3. Till I look down on the gar-den so green, Down on the roof so brown,

*with Pedal**2da al Coda*

- Oh, I do think it the pleasant-est thing Ev-er a child can do!  
 Up in the air I go fly-ing a-gain. Up in the air and down.

*mp*

2. Up in the air and o-ver the wall, Till I can see so wide, .



*poco a poco cresc.*

Riv - er and green trees and cat - tle and all, O - ver the coun - try -

*poco a poco cresc.*

*poco ritard D.C. CODA mf*

side. . . Swing then, swing then, Up in the air so

*poco ritard mp*

*with Pedal*

*f*

blue, . . Swing then, swing then, High in the air so blue. . .

*f*

*Ped. \**

## THE FARMYARD

Old London Folk Song

*Allegro*  
*mf*

1. { Up was I on fa-ther's farm On a May-day morn-ing  
Feed-ing of my fa-ther's cows On a May-day morn-ing

2. { Up was I on fa-ther's farm On a May-day morn-ing  
Feed-ing of my fa-ther's goats On a May-day morn-ing

ear - ly,  
(Omit) ear - ly. With a moo, moo here, and a moo, moo there,  
ear - ly,  
(Omit) ear - ly. With a nan, nan here, and a nan, nan there,

Here a moo, there a moo, here a pret-ty moo; } Six pret-ty maids, come  
Here a nan, there a nan, here a pret-ty nan; }

This song may be continued by enumerating other animals and their cries, as sheep (baa-baa), ducks (cluck-cluck), etc.



gang a - long o' me To the mer - ry green fields and the farm - yard.

## A SUMMER SONG

*Allegretto*


1. 'Twas ear - ly, pearl - y morn - ing ; The air was keen, The grass was green, The  
2. A maid - en tripped it light - ly ; She trilled an air With ca - dence rare To



brook - let run - ning free, For sum - mer time was dawn - ing ; The  
make the woods re - joice. And Oh ! she sang so bright - ly The



clouds were high, And blue the sky A - bove the leaf - y tree.  
birds of June All stopped their tune To hark the gold - en voice.

## CLOVER

*Moderato*


Clo - ver, when she falls a - sleep Down in fra - grant mead - ow deep,  
Dreams of gold - en hon - ey - bees, Dreams of birds that sing in trees ;



Folds her ti - ny leaves up tight, And dreams un - til the day - time ;  
All her dreams come true, I know, Each ros - y morn of May - time.

## A COMING-OUT PARTY

Harvey Worthington Loomis

Spanish Melody

*Allegretto*

*mp*

1. Pink lit - tle rose, and red lit - tle rose, And  
 2. White lit - tle pink, and red lit - tle pink, And

*mp*

bright lit - tle, white lit - tle rose ;      White lit - tle pink, and  
 sweet lit - tle, pink lit - tle pink ;      Each flow - er there, with

red lit - tle pink, (As neat as a pink, I sup-pose,)      pearls in her hair, Had dressed for a tea, I should think ;

*cresc.* *p*

All in the morning sun-light Were just coming out for the air ;  
There was the dain - ty tea-rose Who pour'd honey dew for the rest ;

*cresc.* *p*

*mf* *p*

“How do you do?” said white rose, “I’m well ; how are you?” said pink rose ;  
“Mine’s ver-y cold,” said moss-pink, (For she was a rath - er cross pink ;)

*mf* *p*

*f*

That was the way They start-ed the day—And bluebirds were there.  
Then came a bee Who sang for his tea, And kissed ev - 'ry guest.

*f*



## A GARDEN PARTY

Russian Folk Tune  
 Accomp. by N. Rimsky-Korsakov

*Moderato*

1. Sum - mer breez - es make a vis - it in the gar - den ;  
 2. Mer - ry lo - cust plays a fid - dle in the tree - top ;  
 3. Hum - ming - birds have come to show their rain - bow feath - ers ;

*p legato*

*FINE*

They have come . to say "Good Morn - ing" to the flow'rs ;  
 Yel - low dai - sies all are danc - ing in the grass ;  
 Hon - ey - bees . are all in - vit - ed to the feast.

*mp* *D.C.*

All the ros - es bow their pret - ty lit - tle heads.  
 Gold - en thrush - es pipe a tune up - on the flute.

*mp* *pp*

## BREEZE OF THE NIGHT

## TWO-PART CANON

*Andantino*

1. Soft in the night comes a low sigh-ing breeze, Heard thro' the  
 2. Oft in the night it will wake once a - gain, Sweet o'er the



- Soft in the night comes a low sigh-ing  
 Oft in the night it will wake once a -



- trees; It will play with the spray of the foun - tain.  
 fen; And it sings as it wings to the moun - tain.



- breeze, Heard thro' the trees; It will play with the spray.  
 gain, Sweet o'er the fen; And it sings as it wings.

## PRAISE

*Maestoso*

Charles François Gounod



1. Lord of Lords and King of Kings! All the world with worship rings.  
 2. God of Light and Prince of Peace! Praise to thee shall nev - er cease.



## A DIFFERENT SONG

Frederick Winthrop  
*Lively*

Melody (abridged) by  
Charles François Gounod



1. Who'd love the birds, if they all should sound the same? And who would
2. Who'd love the flow'rs, if they all should look a - like? Or who would



hark to the winds, if they all should sound the same?  
roam thro' the fields, if they all should look a - like?



Who'd like the waves, if they all should sound the same? Or who would  
Who'd watch the clouds, if they all should look a - like? Or who would



lis - ten to bab - bling brooks, if they all should sound the  
gaze at the moon and stars, if they all should look a -



same? How sad 'twould be if *mol - to vi - va - ce* and  
like? How strange 'twould be if all of the beau-ties of



*len - to* should sound the same, Or when we sing, if  
na - ture should look a - like— One thing I know: I'm



*for - te* and *pia - no* should both of them sound the same  
ev - er so glad we don't all of us look a - like!

## MY GARDEN

*Allegretto*

French Tune

*p*

1. I had a gar - den, fresh and fair, With man - y  
2. I can't re - mem - ber ev - 'ry flow'r Whose fra - grance

*p legato*

*rit.*

sweet things growing there That scented all the summer air—  
filled my gar - den bow'r Thro' sun - ny light or sil - ver show'r —

*rit. espress.*

*p a tempo*

*rit. pp*

Mar - guer - ite and Bouncing Bet — I seem to see them smil - ing yet.  
One I loved the dear - est, tho' — Her name was La - dy Jacque - mi - not. \*

*a tempo p*

*rit. pp*

\* Pronounce Jak-me-no

## THE LORELEI

Heinrich Heine  
tr. Katharine Whitmore  
*Moderato*

Friedrich Silcher



1. A feel - ing of sad - ness comes o'er me Whose  
2. A - bid - eth the love - li - est maid - en A -  
3. A fish - er - man fares on the wa - ter, Nor



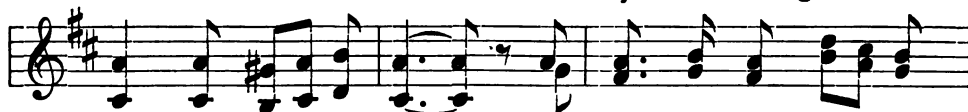
source could scarce be told ; The shad - ow - y scene be -  
bove the riv - er there ; With glit - ter - ing jew - els  
heeds the rocks a - head ; His gaze on the Rhine's fair



fore me Re - calls a leg - end of old :  
la - den She combs her glis - ten - ing hair ;  
daugh - ter, His course by mel - o - dy led .



'Neath cliffs with their sil - ver - y foun - tains The  
Bright gold is the comb she is ply - ing, The  
Ah me, for the his - to - ry tra - gic, Re -



Rhine in si - lence flows, While o - ver the dis - tant  
while she croons an air ; Its ech - o thro' twi - light  
hearsed with ba - ted breath ! For thus with her song of



moun - tains The ru - by sun - set glows.  
sigh - ing A - wakes en - chant - ment rare,  
ma - gic She lured him to his death.

## COMMUNITY SONGS

## THE ASH GROVE

Adapted from John Oxenford's translation  
*Allegretto*

Welsh Folk Tune



1. The ash grove, the ash grove to mu - sic is wak - ing! The  
 2. My lips smile for glad-ness, my heart leaps with lightness, In  
 (D.C.) With soft whis - pers lad - en, its leaves rus - tle o'er me, The  
 (D.C.) And oth - ers are there, look - ing down - ward to cheer me, The

FINE



harp thro' it play - ing has lan - guage for me. When -  
 dreams of the fu - ture my spir - it takes cheer; For  
 ash grove, the ash grove a - lone is my home!  
 ash grove, the ash grove a - lone is my home!



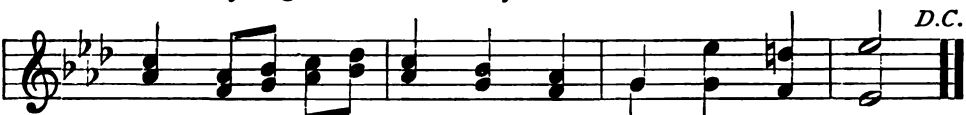
e'er the bright light thro' its branch - es is break - ing, A  
 who would e'er bring to the grove in its bright-ness A



host of kind fac - es is gaz - ing on me. The  
 spir - it of sad - ness or thoughts that were drear? In



friends of my child-hood a - gain are be - fore me, Each  
 ev - 'ry green nook kind - ly fac - es seem near me; I



step wakes a mem - 'ry as free - ly I roam;  
 lift up my eyes to the broad leaf - y dome,

## OLD FOLKS AT HOME

Stephen C. Foster

*Andante espressivo*

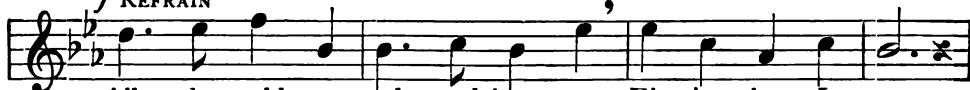
Stephen C. Foster



1. { Way down up - on de Swa - nee rib-ber, Far, far a - way,  
 All up and down de whole cre - a - tion Sad - ly I roam,  
 2. { All round de lit - tle farm I wan-der'd When I was young,  
 When I was play-ing wid my brud-der, Hap - py was I,  
 3. { One lit - tle hut a - mong de bush-es, One dat I love,  
 When will I see de bees a - hum-min' All 'round de comb?



Dere's wha my heart is turning eb-ber, Dere's wha de old folks stay.  
 Still long-ing for the old plan-ta - tion, And for de old folks at home.  
 Den man - y hap-py days I squander'd, Man - y de songs I sung.  
 Oh ! take me to my kind old mudder, Dere let me live and die.  
 Still sad - ly to my mem - 'ry rush-es, No mat-ter where I rove.  
 When will I hear de ban - jo tummin', Down in my good old home?

*f* REFRAIN

All de world am sad and drear - y, Eb - 'ry-where I roam ;



Oh ! darkies, how my heart grows weary, Far from de old folks at home.

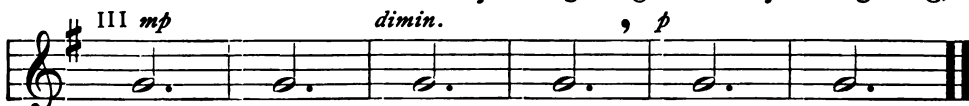
## LOVELY EVENING



Oh, how love - ly is the eve - ning, is the eve - ning



When the bells are sweet - ly ring - ing, sweet - ly ring - ing,



Bim, bom, bim, bom, bim, bom.

## LONG, LONG AGO

T. H. Bayly

T. H. Bayly



1. Tell me the tales that to me were so dear, Long, long a - go,
2. Do you re-mem-ber the path where we met, Long, long a - go,
3. Though by your kindness my fond hopes were raised, Long, long a - go,



Long, long a - go; Sing me the songs I de - light - ed to hear,  
 Long, long a - go? Ah, yes, you told me you ne'er would for-get,  
 Long, long a - go; You, by more el - o-quent lips have been praised,



Long, long a - go, long a - go. Now you are come, all my  
 Long, long a - go, long a - go. Then to all oth - ers my  
 Long, long a - go, long' a - go. But by long ab - sence your



grief is re-moved, Let me for - get that so  
 smile you pre - ferred, Love when you spoke gave a  
 truth has been tried, Still to your ac - cents I



long you have roved, Let me be - lieve that you  
 charm to each word, Still my heart trea - sures the  
 lis - ten with pride, Blest as I was when I



love as you loved, Long, long a - go, long a - go.  
 prais - es I heard, Long, long a - go, long a - go.  
 sat by your side, Long, long a - go, long a - go.



FLOW GENTLY, SWEET AFTON

## Robert Burns

**James E. Spilman**

*Andante con moto*

[illegible]

1. Flow gent - ly, sweet Af - ton, a - mong thy green braes ; Flow
2. Thy crys - tal stream, Af - ton, how love - ly it glides, And

gent - ly, I'll sing thee a song in thy praise; My Ma - ry's a -  
winds by the cot where my Ma - ry re - sides; There oft, as mild

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes: F#4, A4, B4, C5, D5, E5, F#5, G#5, followed by a quarter rest, then F#5, E5, D5, C5, B4, A4, G#4, and finally a half note F#4 tied to the next staff.

sleep by thy mur-mur - ing stream, Flow gent-ly, sweet Af - ton, dis -  
eve-ning sweep so - ver the lea, Thy sweet scented groves shade my

turb not her dream. Thou dove whose soft ech-o re-sounds from the  
Ma - ry and me. Flow gent - ly, sweet Af - ton, a - mong thy green

hill, Thou green-crest - ed lap - wing with noise loud and  
braes, Flow gent - ly, sweet riv - er, the theme of my

shrill, Ye wild whist - ling war - blers, your mu - sic for -  
lays ; My Ma - ry's a - sleep by thy mur - mur - ing

bear; I charge you, dis - turb not the slum - ber - ing fair.  
stream, Flow gent - ly, sweet Af - ton, dis - turb not her dream.

## OLD DOG TRAY

Stephen C. Foster  
*Andantino*

Stephen C. Foster



1. The morn of life is past, And eve-ning comes at last ; It
2. The forms I called my own Have van-ished one by one, The
3. When tho'ts re - call the past, His eyes are on me cast, I



brings me a dream of a once hap - py day, Of  
loved ones, the dear ones have all . . passed a - way ; The  
know . he feels what my break-ing heart would say ; Al -



mer - ry forms I've seen Up - on the vil - lage green, ♩  
hap - py smiles have flown, Their gen - tle voic - es gone, I've  
tho' he can - not speak, I'll vain - ly, vain - ly seek A



Sport-ing with my old dog Tray.  
noth-ing left but old dog Tray. } Old dog Tray, ev - er faith-ful ;  
bet - ter friend than old dog Tray. }



Grief can-not drive him a - way ; He's gen - tle, he is kind, I'll

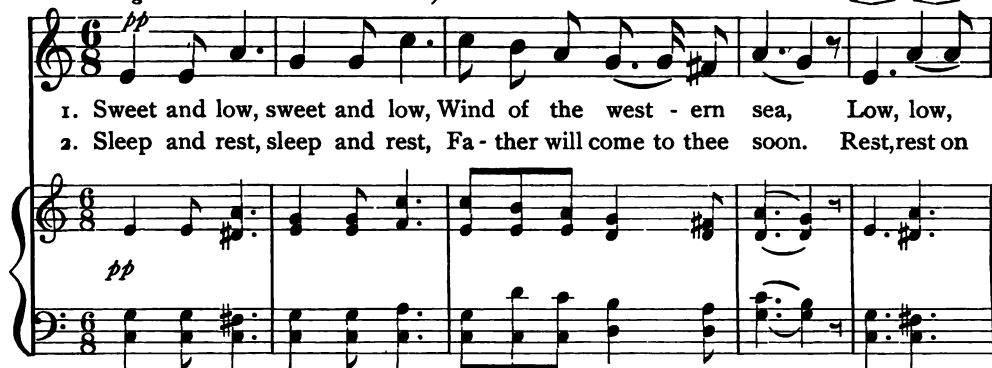


nev - er, nev - er find A bet - ter friend than old dog Tray.

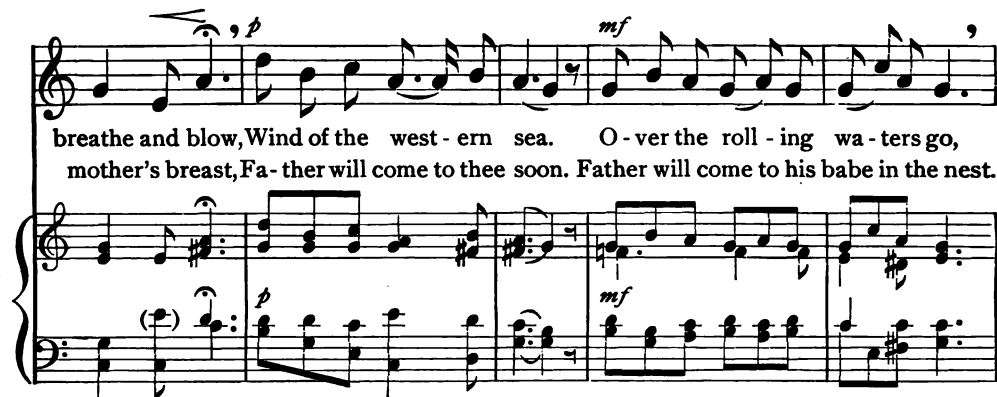
## SWEET AND LOW

Alfred, Lord Tennyson

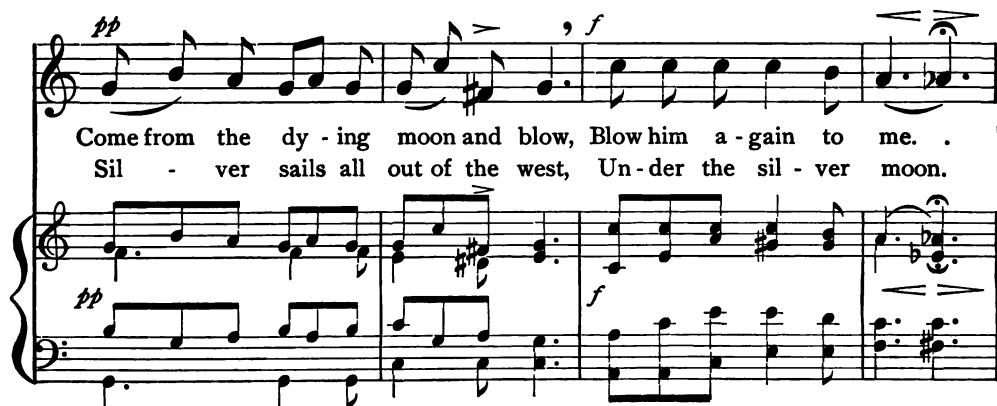
Joseph Barnby

*Larghetto*


1. Sweet and low, sweet and low, Wind of the west - ern sea, Low, low,  
2. Sleep and rest, sleep and rest, Fa - ther will come to thee soon. Rest, rest on



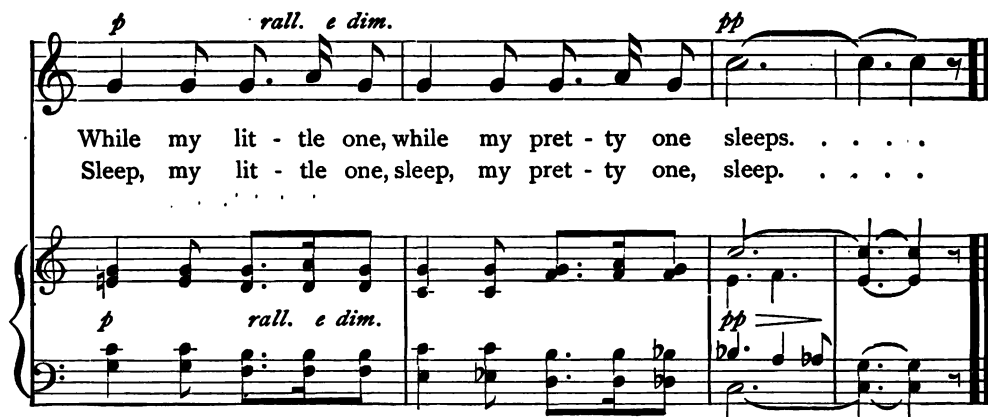
breathe and blow, Wind of the west - ern sea. O - ver the roll - ing wa - ters go,  
mother's breast, Fa - ther will come to thee soon. Father will come to his babe in the nest.



Come from the dy - ing moon and blow, Blow him a - gain to me. .  
Sil - ver sails all out of the west, Un - der the sil - ver moon.

*Larghetto, slow, but not so slow as largo*

*p* *rall. e dim.* *pp*



While my lit - tle one, while my pret - ty one sleeps. . . .  
Sleep, my lit - tle one, sleep, my pret - ty one, sleep. . . .

## PRAISE THE LORD, YE HEAVENS, ADORE

Rev. R. Mant

Josef Haydn



1. Praise the Lord, ye Heav'n's, a - dore him, Praise him, an - gels, in the height:
2. Praise the Lord, for he is glo - rious, Nev - er shall his prom - ise fail:



Sun and moon re-joice be - fore him: Praise him, all ye stars of light.  
God hath made his saints vic - to - rious: Sin and death shall not pre - vail.



Praise the Lord, for he hath spo - ken; Worlds his might - y voice o - beyed;  
Praise the God of our sal - va - tion; Hosts on high his pow'r pro - claim;



Laws which nev - er shall be bro - ken, For their guid - ance he hath made.  
Heav'n and earth, and all cre - a - tion Laud and mag - ni - fy his name.

## AMERICA

Samuel Francis Smith

Henry Carey

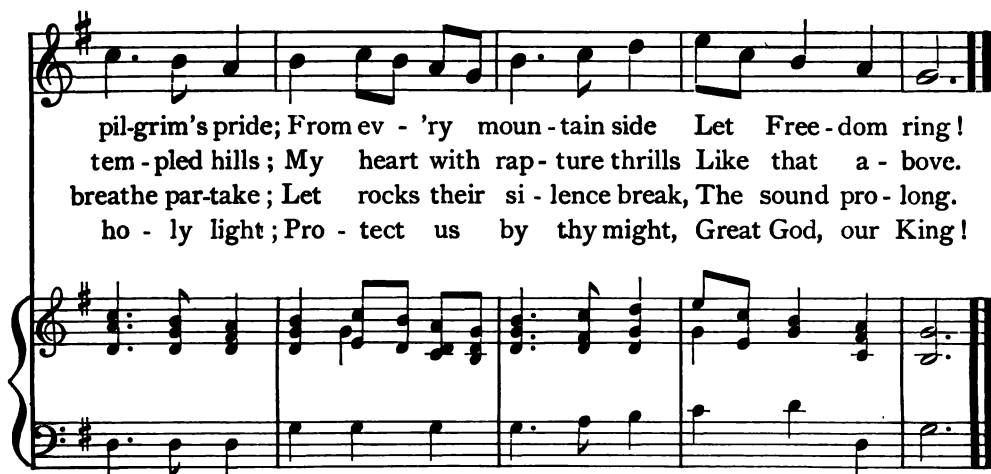


1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - ther's God! to thee, Au - thor of lib - er - ty,



Of thee I sing; Land where my fa - thers died; Land of the  
 Thy name I love; I love thy rocks and rills, Thy woods and  
 Sweet free-dom's song; Let mor - tal tongues a - wake; Let all that  
 To thee we sing; Long may our land be bright With free-dom's





pil-grim's pride; From ev - 'ry moun - tain side Let Free - dom ring!  
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.  
 breathe par - take; Let rocks their si - lence break, The sound pro - long.  
 ho - ly light; Pro - tect us by thy might, Great God, our King!

## COME, THOU ALMIGHTY KING

Felice de Giardini



1. Come, thou Al - mighty - y King, Help us thy  
 2. Come, Ho - ly Com - fort - er, Thy sa - cred



name . . to sing, Help us to praise!  
 wit - ness bear, In this glad hour!



Fa - ther all glo - ri - ous, O'er all vic - to - ri - ous,  
 Thou who al - mighty art, Now rule in ev - 'ry heart,



Come and reign o - ver us, An - cient of days!  
 And ne'er from us de - part, Spir - it of power!

## THE STAR-SPANGLED BANNER

Francis Scott Key

John Stafford Smith



1. Oh, say, can you see, by the dawn's ear - ly light, What so
2. On the shore, dim - ly seen thro' the mist of the deep, Where the
3. Oh, thus be it ev - er when free-men shall stand Be -



proud - ly we hailed at the twi - light's last gleam - ing? Whose broad  
 foe's haugh - ty host in dread si - lence re - pos - es, What is  
 tween their loved home and the war's des - o - la - tion, Blest with



stripes and bright stars thro' the per - il - ous fight, O'er the  
 that which the breeze, o'er the tow - er - ing steep, As it  
 vic - t'ry and peace, may the Heav'n-res-cued land Praise the



ram-parts we watched, were so gal - lant - ly stream - ing. And the  
 fit - ful - ly blows, half-con-ceals, half dis - clos - es? Now it  
 Pow'r that hath made and pre-served us a na - tion. Then



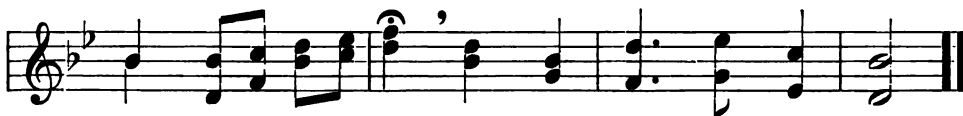
rock - ets' red glare, the bombs burst - ing in air, Gave  
 catch - es the gleam of the morn - ing's first beam, In full  
 con - quer we must, when our cause it is just, And



proof thro' the night that our flag was still there. Oh,  
 glo - ry re - flect - ed, now shines on the stream. 'Tis the  
 this be our mot - to, "In . God is our trust." And the



say, does the star-span-gled ban - ner yet wave O'er the  
 star-span - gled ban - ner, Oh long may it wave O'er the  
 star-span - gled ban - ner, in tri - umph shall wave O'er the



land of the free and the home of the brave!

## COLUMBIA, THE GEM OF THE OCEAN

D. T. Shaw

D. T. Shaw



1. O Co-lum - bia! the gem of the o - cean, The  
 2. When war wing'd its wide des - o - la - tion, And  
 3. The star - span - gled ban - ner bring hith - er, O'er Co -



home of the brave and the free, The shrine of each pa-triot's de-  
 threat-en'd the land to de - form, The ark then of freedom's foun-  
 lum-bia's true sons let it wave; May the wreaths they have won never



vo - tion, A . world of-fers hom-age to thee! Thy  
 da - tion, Co - lum - bia rode safe thro' the storm; With the  
 with - er, Nor its stars cease to shine on the brave. May the





man - dates make he - roes as - sem - ble, When  
 gar - land of vic - t'ry a - round her, When so  
 ser - vice u - nit - ed ne'er sev - er, But



Lib - er - ty's form stands in view ; Thy ban - ners make tyr - an - ny  
 proud - ly she bore her brave crew, With her flag proudly float - ing be -  
 hold to their col - ors so true ; The Ar - my and Na - vy for -



trem - ble, When borne by the red, white, and blue.  
 fore her, The boast of the red, white, and blue.  
 ev - er ! Three cheers for the red, white, and blue !



When borne by the red, white, and blue, When borne by the red,  
 The boast of the red, white, and blue, The boast of the red,  
 Three cheers for the red, white, and blue, Three cheers for the red,



white, and blue, Thy ban - ners make tyr - an - ny  
 white, and blue, With her flag proud - ly float - ing be -  
 white, and blue, The Ar - my and Na - vy for -



trem - ble, When borne by the red, white, and blue. .  
 fore her, The boast of the red, white, and blue ! .  
 ev - er ! Three cheers for the red, white, and blue ! .

## ITALIAN TERMS COMMONLY USED IN MUSIC

<i>Accelerando</i>	(äk-sël-ēr-än-dō)	Gradually faster
<i>Ad libitum</i>	(äd-līb-l-tüm)	At pleasure
<i>Adagio</i>	(á-dä-jō)	Slow ; leisurely
<i>Al</i>	(äl)	To the
<i>Alla</i>	(äl-lä)	In the style of
<i>Allegretto</i>	(äl-lä-grët-tō)	Slower than <i>Allegro</i>
<i>Allegro</i>	(äl-lä-grō)	Quick ; lively
<i>Andante</i>	(än-dän-tä)	Moderately slow
<i>Andantino</i>	(än-dän-tē-nō)	Faster than <i>Andante</i>
<i>Assai</i>	(äs-sä-ē)	Very
<i>Attacca</i>	(ät-täk-kä)	Begin without pausing
<i>Ben</i>	(bën)	Well
<i>Cantabile</i>	(kän-tä-bē-lä)	In a singing style
<i>Coda</i>	(kō-dä)	A few closing measures
<i>Col or con</i>	(köl, kōn)	With
<i>Commodo</i>	(kōm-mō-dō)	Leisurely ; convenient
<i>Crescendo (cresc.)</i>	(krê-shēn-dō)	Gradually louder
<i>Da Capo (D.C.)</i>	(dä-kä-pō)	From the beginning
<i>Dal Segno (D.S.)</i>	(däl-sä-nyō)	From the sign $\text{♩}$
<i>Decrescendo</i>	(dä-krê-shēn-dō)	Gradually softer
<i>Delicato</i>	(dél-ē-kä-tō)	Delicate
<i>Di</i>	(dē)	Of
<i>Diminuendo (dim.)</i>	(dī-mīn-ū-ēn-dō)	Gradually softer
<i>Dolce</i>	(dōl-tshā)	Sweet
<i>E or ed</i>	(ā or ād)	And
<i>Espressivo</i>	(ēs-prēs-sē-vō)	With expression
<i>Fine</i>	(fē-nā)	The end
<i>Forte (f)</i>	(fōr-tā)	Loud
<i>Fortissimo (ff)</i>	(fōr-tīs-l-mō)	Very loud
<i>Giocosō</i>	(jō-kō-sō)	Playful
<i>Giojoso</i>	(jō-yō-sō)	Joyfully
<i>Grazioso</i>	(grä-tsē-ō-sō)	Gracefully
<i>Larghetto</i>	(lär-gët-tō)	Less slow than <i>Largo</i>

<i>Largo</i> . . . . .	(lär-gō) . . . . .	Broad and slow
<i>Legato</i> . . . . .	(lā-gā-tō) . . . . .	"Bound"; smoothly
<i>Leggiero</i> . . . . .	(lěd-jā-rō) . . . . .	Lightly
<i>Lento</i> . . . . .	(lěn-tō) . . . . .	Slow
<i>Ma</i> . . . . .	(mä) . . . . .	But
<i>Maestoso</i> . . . . .	(mä-ēs-tō-sō) . . . . .	Majestic
<i>Marcato</i> . . . . .	(mär-kā-tō) . . . . .	With emphasis
<i>Marzia</i> . . . . .	(mär-tsē-ä) . . . . .	A march
<i>Marziale</i> . . . . .	(mär-tsē-ä-lě) . . . . .	In a martial manner
<i>Meno</i> . . . . .	(mā-nō) . . . . .	Less
<i>Menuetto</i> . . . . .	(mě-nōō-ēt-tō) . . . . .	A minuet
<i>Mezzo (m)</i> . . . . .	(měd-zo) . . . . .	Half; medium
<i>Moderato</i> . . . . .	(mōd-ě-rā-tō) . . . . .	In moderate tempo
<i>Molto</i> . . . . .	(mōl-tō) . . . . .	Much; very
<i>Mosso</i> . . . . .	(mōs-sō) . . . . .	Rapid
<i>Moto</i> . . . . .	(mō-tō) . . . . .	Motion
<i>Non</i> . . . . .	(nōn) . . . . .	Not
<i>Pianissimo (pp)</i> . . . . .	(pē-ā-nīs-ī-mō) . . . . .	Very soft
<i>Piano (p)</i> . . . . .	(pē-ā-nō) . . . . .	Soft
<i>Piu</i> . . . . .	(pyōō) . . . . .	More
<i>Poco a poco</i> . . . . .	(pō-kō ä pō-kō) . . . . .	Little by little
<i>Presto</i> . . . . .	(prēs-tō) . . . . .	Very fast
<i>Primo</i> . . . . .	(prē-mō) . . . . .	First
<i>Rallentando (rall.)</i> } . . . . .	(rāl-lěn-tān-dō) } . . . . .	Gradually slower
<i>Ritardando (rit.)</i> } . . . . .	(rē-tār-dān-dō) } . . . . .	
<i>Ritenuto (riten.)</i> } . . . . .	(rē-tě-nōō-tō) } . . . . .	
<i>Semplice</i> . . . . .	(sēm-plē-tshě) . . . . .	Simple; unaffected
<i>Sempre</i> . . . . .	(sēm-prā) . . . . .	Always
<i>Senza</i> . . . . .	(sěn-tsā) . . . . .	Without
<i>Sforzando</i> . . . . .	(sfôr-tsān-dō) . . . . .	Strongly accented
<i>Simile</i> . . . . .	(sēm-mē-lā) . . . . .	In the same manner
<i>Sostenuto</i> . . . . .	(sōs-tā-nōō-tō) . . . . .	Sustained
<i>Staccato</i> . . . . .	(stā-kā-tō) . . . . .	Detached; separated
<i>Tempo; a tempo</i> . . . . .	(tēm-pō) . . . . .	Time; in time
<i>Tenuto</i> . . . . .	(tā-nōō-tō) . . . . .	Hold the full value
<i>Troppo</i> . . . . .	(trōp-pō) . . . . .	Too much
<i>Tutti</i> . . . . .	(tōot-tē) . . . . .	All together
<i>Vigorouso</i> . . . . .	(vē-gō-rō-sō) . . . . .	Energetic
<i>Vivace</i> . . . . .	(vē-vā-tshě) . . . . .	In a spirited manner

# INDEX

	PAGE		PAGE
America . . . . .	136	Ferry, The . . . . .	88
April . . . . .	100	Flag Song . . . . .	70
Arbor Day . . . . .	117	Flow Gently, Sweet Afton . . . . .	132
Around the World . . . . .	90	Flying South . . . . .	37
Ash Grove, The . . . . .	129	Forest Branches . . . . .	45
Asleep and Awake . . . . .	84	Fox and the Grapes, The . . . . .	47
Bedtime . . . . .	83	Free Honey . . . . .	43
Big Drum, The . . . . .	74	Garden Party, A . . . . .	124
Blessings . . . . .	10	God's Gifts . . . . .	13
Bluebird Song, A . . . . .	107	Going to the Fair . . . . .	26
Bluebird Time . . . . .	81	Gold October . . . . .	23
Breeze of the Night . . . . .	125	Good Hunting . . . . .	21
Brightness Everywhere . . . . .	59	Greeting . . . . .	66
Butterfly . . . . .	19	Hare and the Turtle, The . . . . .	116
Captives . . . . .	20	Heavenly Guidance . . . . .	51
Chanticleer . . . . .	112	Hunting Horns . . . . .	12
Christmas Joy . . . . .	53	Hunting Morn, The . . . . .	37
Christmas Time . . . . .	50	In Camp . . . . .	73
Clover . . . . .	121	In Sweden . . . . .	65
Columbia, the Gem of the Ocean . . . . .	139	In the Alps . . . . .	81
Come, Thou Almighty King . . . . .	137	In the Farmyard . . . . .	98
Coming-Out Party, A . . . . .	122	Indian Summer . . . . .	41
Comrades . . . . .	62	Italian Garden, The . . . . .	112
Conquerors . . . . .	37	Jack-O'-Lanterns . . . . .	21
Dancing Song . . . . .	109	Kelvin Grove . . . . .	114
Different Song, A . . . . .	126	Land of Make-Believe, The . . . . .	86
Easter Carol, An . . . . .	102	Lantern, The . . . . .	11
Easter Season, The . . . . .	88	Lavender . . . . .	101
Elinor Jane . . . . .	8	Little Dutch Garden, A . . . . .	103
Evening Star, The . . . . .	39	Long, Long Ago . . . . .	131
Evening Thoughts . . . . .	97	Lorelei, The . . . . .	128
Fairies . . . . .	33	Lost Song, The . . . . .	61
Faithful Johnny . . . . .	92	Lovely Evening . . . . .	132
Farmyard, The . . . . .	120	Lullaby, A . . . . .	114
Far-Off and Near-By . . . . .	77		

	PAGE		PAGE
Magic . . . . .	115	Scissors Grinder, The . . . . .	75
Maid and the Hazel Tree, The . . . . .	13	September . . . . .	7
March Wind . . . . .	81	Shamrock, The . . . . .	97
May Dance, A . . . . .	115	Sky Story, A . . . . .	93
May Song . . . . .	110	Sleeping Beauty, The . . . . .	55
May Song, A . . . . .	112	Sleigh Bells . . . . .	50
Merry Measures . . . . .	46	Slumber Song . . . . .	57
Miller's Daughter, The . . . . .	17	Soldiers . . . . .	52
Morning Stars . . . . .	43	Somebody . . . . .	111
My Garden . . . . .	127	Song by the Way, A . . . . .	20
My Song . . . . .	28	Song for Christmas Eve, A . . . . .	53
New Year, The . . . . .	59	Song of Gladness, A . . . . .	83
Night . . . . .	65	Song of Songs, The . . . . .	67
Now is the Month of Maying . . . . .	106	South Wind, The . . . . .	96
October's Bright Blue Weather . . . . .	25	Spinning Song . . . . .	85
Old Dog Tray . . . . .	133	Spring Dancers . . . . .	110
Old Folks at Home . . . . .	132	Spring Thoughts . . . . .	89
Old Year, The . . . . .	57	Star-Spangled Banner, The . . . . .	138
Old Year and the New, The . . . . .	58	Summer Song, A . . . . .	121
On the Plantation . . . . .	67	Sweet and Low . . . . .	134
Organ Grinder, The . . . . .	10	Swing, The . . . . .	118
Owl, The . . . . .	14	Talking Brook, The . . . . .	27
Patriots . . . . .	71	Thanksgiving Bells . . . . .	38
Perrie, Merrie, Dixie . . . . .	69	Three Sons, The . . . . .	78
Pink and White . . . . .	51	Threshers, The . . . . .	45
Playmates . . . . .	49	Tick-Tock . . . . .	93
Playtime . . . . .	108	Turtle Doves, The . . . . .	102
Poor Old Man, The . . . . .	73	Twilight Song . . . . .	15
Postman, The . . . . .	72	Two Clocks, The . . . . .	32
Praise . . . . .	125	Unfortunate Bee, The . . . . .	91
Praise the Lord, Ye Heavens, Adore . . . . .	135	Visitor, A . . . . .	101
Prince's Wedding, The . . . . .	40	Voices . . . . .	11
Puss in Boots . . . . .	95	Watchers in the Sky . . . . .	108
Queen of the Months . . . . .	22	Waterfall, The . . . . .	113
Questions . . . . .	100	Who Knows? . . . . .	29
Riddle, A . . . . .	95	Will-O'-the-Wisps . . . . .	36
Rising Sun, The . . . . .	109	Wind and the Moon, The . . . . .	48
Robin's Lesson, The . . . . .	69	Winter's Bugle . . . . .	64
Robin's Prophecy . . . . .	82	Winter Pictures . . . . .	68
Roses and Snow . . . . .	94	Wise Geese, The . . . . .	44
Sailor Life . . . . .	41	Woodland Picture Book, The . . . . .	42
School Bell, The . . . . .	56	Woodpecker, The . . . . .	116
		Worship . . . . .	42
		Wraggle-Taggle Gipsies, The . . . . .	17

nder, The . . .

The . . .

A. . .

auty, The . . .

ng . . .

e Way, A. . .

hristmas Eve, A. . .

adness, A. . .

ongs, The . . .

ed, The . . .

song . . .

ncers . . .

oughts . . .

gled Banner, The . . .

song, A. . .

! Low . . .

se . . .

brook, The . . .

ring Bells . . .

ss. The . . .

s. The . . .

ik. . .

over, The . . .

Story . . .

icks, The . . .

are Bee, The . . .

A. . .

rs in the Sk-

in, The . . .

owes?

the Virus

and the Moon, The

the Jungle

the Future

least, The

and Future has?

member, The

all

the Future has?



